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APRIL 2, 1921



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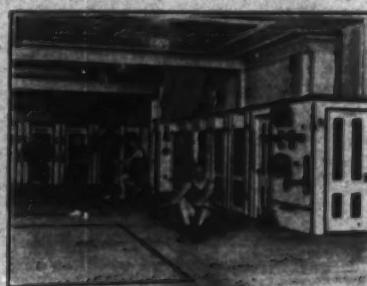
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The three girls having the greatest number of votes at the close of the contest, April 30th, midnight, are given contracts to appear in Universal Pictures.

There are numerous other prizes for many of the other girls.

The following girls are leading the contest in the order in which they are listed:

- 1—Katherine Kelly Roanoke, Va.
- 2—Annet Cocco Bellair, Ohio
- 3—Marie Manuel Hamtramck, Mich.
- 4—Adelia Maday Hammond, Ind.
- 5—Christine Shoulders Wood, Calif.
- 6—Martha De Gaden New York City
- 7—Rosalia Reitter Milwaukee, Wis.
- 8—Louise Walker New York City
- 9—Ruth Addis Wildwood, N. J.
- 10—Severina Ragnetti Chicago, Ill.
- 11—Sophia Kusic Lansing, Ohio
- 12—Grace Santoro Philadelphia, Pa.
- 13—Wilhelmina Presenten Marietta, Wash.
- 14—Florence Richards Ithaca, N. Y.
- Vera Nalak St. Louis, Mo.
- Beverly Evans Maston, Pa.
- Louise Earle Minneapolis, Minn.
- Helen Hollingsworth Duncan, Okla.
- M. E. Murphy Bayville, N. Y.
- Catherine Muha Mt. Pleasant, Pa.

Contest Editor Dramatic Mirror
133 W. 44th St., N. Y.
Cast this vote in favor of
Name
Address
City
State
whom I want to win the contest.

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Waltz
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Song One Step

NEW YORK



LILA LEE

Dainty little leading woman in Paramount pictures who is
soon to be seen with Roscoe Arbuckle in "Crazy to Marry"

Page S. Jay Kaufman!

I TALKED with Elisabeth Marbury about a repertory theatre. She believes in it.

And there's no person in New York who knows more about the theatre than Elisabeth Marbury. She has been in it for many years as a practical person. Not as an outsider.

And she says that a real repertory theatre—the Manchester theatre, for example—will be a New York success.

But she adds, "It must not be a clique."

"It must not be a toy."

"It must not be conducted by a few so-called 'lovers' of the theatre."

"It must be built on a sound business basis."

And every detail must be worked out so that there's no waste. The theatre is a place where laziness is called temperament. A repertory theatre is no place for temperament. I hope the repertory theatre goes through. It will give us a chance to see a great many great plays which cannot be otherwise produced. And it will give new authors a chance."

Hear!

Hear!

Hear!

On an Intimate Gambol

On April 10th the Lamb's Intimate Gambol takes place at the Globe.

This is not the Annual Gambol.

But I tell you this so that you will not misunderstand. You will of course go to the Annual. If you're lucky. This intimate affair is being given for two reasons. The first is to make some money. That money goes to a very worth while cause. The cause is not to be given out. But I know and I ask you to take my word for it. The second reason is that there are so many sketches done at the club during the year which many of the public want to see but, cannot see, so that this Intimate Gambol is the result.

I hope it's the beginner of a series.

On Francis Hackett

I like "The New Republic," notwithstanding that I do not read all of it. I do not read all of it because I do not like all of it. But I do like all of Francis Hackett's work. He writes of all of the arts but particularly of the theatre. And what he writes of the theatre is as fine as anything being written in America. It's curious on the other hand how little known he is. Is it because he doesn't condemn a la Nathan and Dale? I wonder. Or that he doesn't seem to condemn? As a matter of fact he really condemns far more than either of the other two critics. Perhaps it's the way he does it. There's nothing startling about it. And there's nothing of the nathan-ey personal-ness in Hackett. I suggest to you that you know him.

On California Blue Laws

Did you read that the California Legislature would not act on the proposed Blue Law? The law which made Sunday Closing a law?

I do not know whether this means



MARGUERITE COURTOT

Gifted Pathé star as she appears in the role of a Spanish señorita in a recent feature

that they are awake out there. Or theatre means to you on the night whether it merely means that they are putting it off to take it up again at another time.

But I do know that unless the many Californians who have signed the coupon I have inserted on this page for many weeks begin fighting and fighting hard the thing will go through.

It's always a matter of fighting! A bill becomes a law if there's no opposition. That's all there is to it.

But something more important is that if this bill does go through it will become AN EXAMPLE. It will encourage the other blue Law promoters.

KILL IT AND KILL IT QUICKLY, YOU CALIFORNIANS WHO BELIEVE IN PERSONAL LIBERTY.

On the Old "Art or Industry"

And writing of Hackett reminds me that you should read his review of the Chaplin "The Kid" in the current issue. He says many things, among them that "The Kid" raises production from an industry to an art. For several years we've heard the art-industry question. Hackett answers it in a new way.

On Brooklyn

Do you happen to live in Brooklyn?

If you do you will have an opportunity to show just how much the

5th at 2:30, discuss "The Relation of Drama to Prison Reform." Former Warden Osborne, a great man, and the present Warden Lewes will speak.

On a Children's Theatre

Stuart Walker and Charles D. Coburn and Adele Shaw, who have been most successful in the organization of children's audiences, will discuss plans for a children's theatre in the Town Hall on Tuesday, April 5th at 4:15, at the annual convention of the New York Drama League. How to finance and manage such a theatre, what plays to present, how to organize the audience, are some of the practical topics which will be discussed. The League will present a plan for financing a season of performances for children and young people, to be produced under the direction of the League. Special matinees of "Abraham Lincoln," "George Washington," "Hamlet" and "The Piper" were organized last year under the auspices of the League, by which it was shown conclusively that a great audience of young people is ready to attend good plays. Owing to lack of suitable plays the League has had to discontinue this service for the time. Through the cooperation of the teachers in both public and private schools, it now has so large an organized audience that it can encourage managers to produce plays, especially for young people, thus taking the essential step toward a theatre which shall present regularly the best plays at matinees.

Robert Edgar Long

Robert Edgar Long did much to make the name of Griffith famous. Now he leaves the Griffith enterprises to embark on a career for himself.

Before leaving, however, he has written a book called "David Wark Griffith—A Brief Sketch of his Career." It is interesting reading.

On Frank Sadler

I wonder if the average person who heard the Hirsch or Kern melodies ever knew how much of those melodies was the work of Frank Sadler?

He made orchestrations.

Ah, but he did more.

He made every value in the music stand out. And if there were defects he would cover them up.

Now he is gone.

S. JAY KAUFMAN,
133 West 44th Street,
New York.

The California Legislature adjourned a few days ago without acting on the Sunday Closing Bill !!!!!!! Therefore, I,

Address.....
realize that Blue Laws are being proposed here and there and I want to join your (no dues) campaign to fight Blue Laws.



MARGERY DAW

As she will appear in the principal female role of Marshall Neilan's special production of "Bob Hampton of Placer"

Broadway Buzz

PROBABLY the most drastic motion picture censorship yet proposed is contained in a bill prepared by Tod Browning, the director, after consultation with his contemporaries. While the Tod Browning Bill will probably not be introduced in any legislature this or any other session, motion picture people consider it as reasonable as many of the reform measures.

This is it:

AN ACT to amend the penal laws in relation to the criminal prosecution and exhibition of motion pictures:

Section I.—Manufacture of stills. Every publicity man making a still shall be reported to the Federal authorities for prosecution under the prohibition amendment.

Section II.—Larceny. Every ingenue stealing an emotional scene from a leading woman shall be reported to the police for soblifiting.

Section III.—Assault and battery:

1. Every cameraman shooting scene shall be arrested for assault with a deadly camera with intent to film.

2. Shooting with a battery of cameras shall be deemed assault with battery.

Section IV.—Fanslaughter. Every actor whose work knocks 'em dead shall be prosecuted for fanslaughter.

Section V.—Riotous assemblage. If spectators gather in any theatre to kill time, the manager of said theatre shall read the riot act and then call out the militia.

The Remarkable Observation of Mr. McAdoo

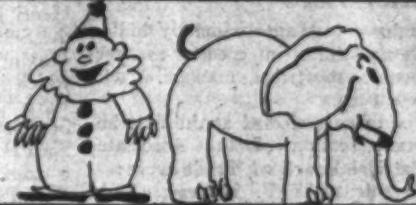
Chief City Magistrate William McAdoo issued a statement last week in which he laid forth with some degree of consternation the fact that taxis in New York were being driven by crooks. Has the magistrate been walking all these years?

Leave it to the ladies to make pleasure difficult. Now they are demanding special costumes for smoking. No longer do they assemble in tea gowns to chat over cups. Now they appear in pantaloons and sacques and puff the weed for all they are worth. "Pipes for women."



"en" is the new cry, but strangely enough it gets very little opposition, which must be discouraging to the poor dears. Recently a fashionable dowager deliberately smoked a pipe in a hotel lobby to see what would happen and nobody even looked at her. Deeply disappointed, the story goes, she went home and designed a smoking costume and when next she hits her pipe in public attired in her pantaloons there will be attention paid to her or she'll know the reason why.

c.6.5



Down with the Dictionary!

Lew Fields is said to have rebelled absolutely when the gentleman who was staging "Blue Eyes" suggested that Mr. Fields indulge in a fox trot in one act. Mr. Fields had just been consulting the dictionary and had found that a trot was defined as "four feet off the ground twice during each stride." Now as Mr. Fields only has two feet—. Also, he has become perfectly reconciled to prohibition since he discovered that a "jag" simply means "a small load of hay or grain." And where's the kick in that?

Pity poor Clara Smith Hamon! Even the movies have turned against her. When she announced her intention of becoming a film star all the producers rose up in a body and informed her that nothing was doing, which is too bad for Clara, but—Think how the Blue Law Advocates must be gnashing their teeth! If



some company had promised Clara a couple of thousand for each flicker she cared to flick across the screen, there would have been rejoicing among the pious. It is even whispered among the extra daring, that the offer was made by Blue Law advocates just to trick the villainous movie magnates. However, it didn't work, so that's that.

The fox trot, the one step and the jazz band have been banned from Hungarian dance halls by a decree of the Minister of Home Affairs who calls them immoral and decadent. Dancing masters from France, Belgium, England, Switzerland and Holland have assembled in Paris for the purpose of driving the menace of jazz immorality from Europe. It is said that jazz has died a natural death in the U. S. A. Surely a campaign like that in Europe ought to revive it.

Prohibition vs. Art

A lost art masterpiece was discovered last week in a cafe on the East Side, and all the world of art is rejoicing. And yet there are people who advocate closing cafes. Where is their regard for art, anyway?

It Isn't!

The natives of Bermuda, says ex-President Taft who has just returned from a trip to that liquorous isle, can bestow no higher praise on any one than to say "He is an onion." This is naturally because the onion is the country's chief claim to fame. But according to Mr. Taft, regular Virginia ham is also a prize product there. Do you suppose that when a Bermuda critic reviews a play he says of the actors—But, no. It doesn't seem possible.

Music from the Movies

For the sake of those who have a little music in the home, the Topics of the day films contribute the following morsels of comfort:

"Why do you allow your daughter to bang the piano so hard?"

"I'm hoping she'll either sprain her wrist or bust the instrument!"—BOSTON TRANSCRIPT.

Toinette—"I hear there was lots of music at Nellie's house last night."

Tony—"Yes! Charlie proposed and gave her a brass band!"—RURGERS NEILSON.

"I AM always moved by the sound of music," said young Phathead as the clock struck eleven.

"Let me play something for you," said Miss Upate, with a sudden eagerness.—JACK CANUCK, TORONTO, (CANADA).

Tim—"A pretty girl is like a melody."

Jim—"Yes, I saw one the other night that looked pretty sharp, and she knocked me flat, so I sent her a note."

Tim—"What did she say?"

Jim—"Oh, she told me not to play around."—CALIFORNIA PELICAN.

Tessie—"Agnes always finds something to harp on."

Bessie—"Yes; I only hope she'll be as fortunate in the next world."—N. Y. U. ALUMNUS.

"Bobby, I see your music teacher coming. Have you washed your face and hands?"

"Yes'm."

"And your ears?"

"Well, ma, I washed the one that will be next to her."—BOSTON TRANSCRIPT.

Music advertisement in Pittsburgh store:

"Kiss Me Again" for 49 cents.—TAUNTON (N. J.) TIMES.

Many a man has no fear of Saturday night—now that the folks are making Home Brew in the bath-tub. George Bunny

The Touch

Hello, Frank, old boy! How are you? Don't you know you're old pal Ted?

Say, I caught you from the front to day, and kid, you knocked 'em dead.

You surely were a riot, why you top the whole darn show.

It's you the people come to see, otherwise they wouldn't go.

Your dancing was a knockout. Did you hear that wild mob yell?

Your clothes proved a sensation and you're voice was like a bell.

I just heard what the critics said, and boy I want to say

That soon your name will be in lights right here on old Broadway.

You're looking pretty prosperous and you surely are in style;

You must be getting heavy dough and I'll bet you saved a pile.

Who, me? no, I have had hard luck; fate surely has been rough.

The show blew up and left me flat, I tell you, Frank, it's tough.

I could borrow lots of money but you know I'm not that kind,

To owe a debt affects my nerves, it's always on my mind.

Of course I've got to eat and sleep if I want to stay alive.

So before you go, I'd like to know, if you could slip me five. JIM.

Three hundred women swarmed about Willem Mengelberg, when that remarkable musician tried to board the boat for Holland the other day, and bruised him and squeezed him and knocked him about generally in their mad desire to kiss him goodbye. Several women even went so far as to faint. And then some upstart will arise and say that we are not a musical people.

If we could only be sure that jury duty would always be as sweet as it was for the twelve gents who sat in Miami last week on the care of Harry Black, we would swear off complaining when called to serve. Mr. Black was called to account, as you may

NOT GUILTY!



c.6.5

recall, for a little matter dealing with liquor, and all the members of the jurors were compelled—mark you, compelled—to taste of Exhibit A, which comprised a quantity of whiskey, to ascertain if it was intoxicating. Needless to say, it was, for the verdict was Not Guilty. There's fellowship for you.

The first daylight holdup occurred in London the other day. England seems to be adopting all sorts of modern improvements.

STAGE EQUIPMENT COMPANIES ORGANIZE

**Associated Theatrical Board of Trade Formed
to Stop Annual Losses**

SEVENTY-NINE firms engaged in scenic equipment, costuming, properties and stage lighting of shows were represented at an organization meeting of the Associated Theatrical Board of Trade at the Hotel Astor. The purpose was to effect a business association on lines similar to that of the New York Credit Men's Association for the financial protection of those who supply the materials that go into new productions every time when the theatrical manager has nothing more to start with than the author's manuscript.

The charter membership of the new association includes 135 individual names. It was estimated that within the last year these business

men have lost approximately half a million dollars in credits to irresponsible theatrical managers who failed to pay.

The officers elected at the first important session of the Associated Theatrical Board of Trade were:

President, T. F. Murray of the New York Calcium Light Company; vice president, John Brunton of John Brunton Studios; secretary, P. J. Carey of P. J. Carey Company, scene builders; treasurer, William M. Riordan of Anna Spence, Inc., costumes.

Directors: Henry Gebhardt, David Galwey of Paul Arlington, Inc., William E. Price, Display Stage Lighting Company, and Pat Cain of Cain's Transportation Company.

Harvard Players to Tour

The 47 Workshop of Harvard has departed from precedent a spring tour under the direction of George P. Baker, professor of dramatic literature. The company, which will be composed of Harvard and Radcliffe players and present only works composed by the class, will give matinee performances at the Little Theatre in New York on April 18 and 19.

Actress and Violinist Wed

Announcement has been made of the marriage in Greenwich two weeks ago of Halina Brzezna and Eddy Brown, the violinist. The bride is a descendant of the Polish family of Modjeska and came to this country a year ago. The marriage was to be kept a secret until after the performance of "The Dancer," in which Mrs. Brown appeared for the benefit of the Polish orphans at the Henry Miller Theatre Sunday night.

Mrs. Leslie Carter to Return

Mrs. Leslie Carter will return to the New York stage next fall under the management of the Selwyns. Since retiring from the stage, about six years ago, Mrs. Carter has been living in Paris. She has long had the desire to reappear on the American stage. It was reported that the production in which she appeared would feature three players.

Margalo Gillmore in O'Neill Play

Margalo Gillmore will appear early next autumn in Eugene O'Neill's play, "The Straw," under the management of George C. Tyler. Miss Gillmore, at her own express stipulation, will not be starred by Mr. Tyler, although it is quite probable that later on she may be featured.

Kummer Plays for Yale

The Yale students will present three of the one-act plays which Clare Kummer recently presented at matinees in the Punch and Judy Theatre. "Bridges," "The Robbery" and "The Choir Rehearsal" have been selected as the program, and it will be presented at New Haven shortly after Easter.

"Clair de Lune" April 18

Ethel and John Barrymore will open their eight weeks' engagement at the Empire Theatre in "Clair de Lune," the new play by Michael Strange, on Monday evening, April 18. The company that will appear with the stars will include Herbert Grimwood, Henry Daniell, Violet Kemble Cooper, Jane Cooper, Katherine Stewart, Donald Brayshaw, Roy Cochrane, J. S. Wolf, Denis King, Shirley Gale, Betty Garrsdale, Henrietta Goodwyn, Margaret Shackleford and Frances Simpson.

Lincoln Sketch Opens

Howard Hall appearing as Abraham Lincoln in Joseph Hart's vaudeville version of Thomas Dixon's play, "The Man of the People," opened on the Orpheum Circuit at Duluth this week. After completing its Orpheum tour, the act will play the larger Middle Western cities, returning to the New York houses in April, 1922. The cast includes Howard Hall, Wm. H. Turner, Charles Bartling, George Doty, Louis Alter, Robert Ross and Kitty Cosgriff.

Whitmore Sisters Return

When the S. S. Adriatic lands in New York City on her next trip from Paris among its passengers will be the Three Whitmore Sisters, who created a sensation at the Parisian capital, where they appeared in the revue at the Ba-Ta-Clan. Nina, Frances and Marion Whitmore were proclaimed as American beauties by the press and public. They have received offers from American producers, and are coming over to attend to these matters.

Bernhardt in London

Sarah Bernhardt will open at the Princess Theatre, London, on April 4 under the direction of Charles B. Cochran. She will bring her entire Parisian company across the Channel to support her in "Daniel," her present vehicle.

"Nemesis" Next Week

On April 4 "Nemesis," the latest dramatic production of George M. Cohan, from the pen of Augustus Thomas, will take possession of the Hudson Theatre for an indefinite engagement. Emmett Corrigan and Olive Tell head the cast of this play.

Gets Foreign Plays

Archibald Selwyn has returned from Europe with contracts for the American production of foreign plays. "L'Homme A La Rose," by Henri Bataille, will be produced by the Selwyns. "Le Chasseur de Chez Maxim's," by Mirande and Quinson which is the outstanding farce hit of Paris this season, will be produced by the Selwyns in conjunction with Sam H. Harris. It will be made into a comedy with music, with Irving Berlin composing the music.

In London Mr. Selwyn arranged with Gilbert Miller for the American production of "Daniel," by Louis Verneuil. Lyn Harding and Claude Raines will be loaned to the Selwyns for the New York production. "The Circle," by Somerset Maugham, is another play which Mr. Selwyn acquired in London. For Arthur Hopkins, Mr. Selwyn brought back a play by Baron de Rothchild, entitled, "The Physician." Baron de Rothchild will come to New York to direct the rehearsals.

C. Haddon Chambers Dies

Charles Haddon Chambers, journalist, novelist and dramatist, author of "Captain Swift," "John a' Dreams" and other popular works, died at his home in London, March 28th.

He was born at Stanmore, Sydney, N. S. W., on April 22, 1860. After a brilliant career as a journalist he took to story writing, and produced numerous short stories and a few novels. His best work, however, was as a writer of plays. His first play, and one of the most successful, was "Captain Swift." Other plays were "John a' Dreams," "The Fatal Card," "The Tyranny of Tears," "Sir Anthony," "Tante," "The Honorable Herbert," "The Old Lady," "Boys Together," "The Days of the Duke," "Awakening," "The Golden Silence," "A Modern Magdalene," "Passers-By" and "The Saving Grace."

Julian Eltinge Coming

Julian Eltinge, female impersonator, will soon be seen in the Keith vaudeville theatres, making his first appearance at the Orpheum, Brooklyn, on Monday, April 4, for the first time in two years.

Collaborate on Musical Play

William B. Friedlander and Will Hough are collaborating on a musical play for an early production.



VIOLA DANA

Young Metro star who has just returned to California after a trip to New York, and is training for the tennis season.

LAURETTE TAYLOR TO HAVE THEATRE

Plans Said to Be Completed for Erection of House for Popular Star—Opening Play by J. Hartley Manners

LAURETTE TAYLOR is to have a theatre of her own. This news has finally come out; vague rumor has been displaced by facts and these facts have been authenticated. As a result, all Broadway will soon be talking about the new "Laurette Taylor," and all Miss Taylor's friends and admirers will be rejoicing in her good fortune. That the theatre will be called the Laurette Taylor seems indubitable.

Miss Taylor has in recent years confined most of her work to plays written exclusively by her husband, J. Hartley Manners. The results have been fortunate, almost sensational so, and have listed not only

long dramas of beauty and worth, but interesting one act plays often of a commendable experimental nature.

And now the latest news is that when her new theatre opens, she will again play a work by Mr. Manners, this time a fantasy.

It has been announced that Fannie Hurst's dramatization of her own story, "Humoresque," would furnish Miss Taylor with a vehicle for next season, but this seems improbable in view of present plans. If the Manners play should prove less successful than is thought to be likely, then the Hurst drama would probably follow, but it is expected that its production will be postponed un-

till a later time. Miss Taylor will play the part of the Jewish mother in "Humoresque."

Just where the new theatre is to be built has not been made known but the ground has been purchased and building operations are scheduled to begin early in the summer. It will be of the intimate type, according to present indications, seating in the neighborhood of seven hundred people.

Mr. Manners' play, the title of which has not been divulged, is said to be already completed and is only awaiting the erection of the theatre to go into production.

Romance Theatre Opens

Edward Vroom began his subscription season of masterpieces of the drama at the Romance Theatre, the new name for the Sixty-third Street Theatre, starting Monday evening. For the first week of evening performances, with matinees on Friday and Saturday, he will present "The Merchant of Venice." This will be followed the second week by Edmond Rostand's "Cyrano de Bergerac." Other productions to follow will be "The Devil's Holiday," from Victor Hugo's "Le Roi s'Amuse"; "Don Caesar's Wedding," "Richelieu," "A Night in Old Paris" and "Hamlet."

Actors' Fund Benefit

The first benefit ever given in Brooklyn for the Actors' Fund is to take place there at the Montauk Theatre on Sunday evening, April 17th. Thus far Mr. Frohman has already secured the assistance of Mrs. Fiske, John Drew, George Arliss, Francine Larrimore, Julie Opp, Olive Wyndham, Helen Ware, Blanche Yurka, Grant Mitchell, Charles Judels, Alphonse Ethier, Robert Haines, Tom Lewis, and "Beatrice Fairfax." The bill will contain several of the dramatic novelties that were given at the New York benefit.

Keith Buys Theatre

Brooklyn's newest neighborhood theatre, the Boro Park, seating 2,500, just completed, at Fifty-first street, New Utrecht and Twelfth avenues, has been bought by the B. F. Keith Circuit, and will be opened with a gala all star performance of vaudeville and motion pictures on Thursday evening.

Fifteen "Irene" Companies

India has been added to the list of countries where "Irene" is being seen. There are now fifteen companies playing "Irene," four in America, four in England and Ireland, and one in Sweden, India, New Zealand, Australia, Buda Pesh, South Africa and South America.

"Great Adventure" Extended

The run of "The Great Adventure" at the Neighborhood Playhouse has been extended for three more weeks.

Stars Praise Sloane Orchestra

Golden Glades Roof has become the rendezvous of the stars of the screen and stage since the advent of A. Baldwin Sloane and his Chal-lenge Orchestra of Soloists and Dance Melodists, who play concert and dance music with equal facility. During the past week they have been seen, heard, and praised by such prominent stage and screen celebrities as Leon Errol, Marylann Miller, Donald Brian, Irving Fisher, John Murray Anderson, Nancy Gibbs, Al Jones, Bert Savoy, Ivan Bankoff and Phoebe, the Furness Sisters, Gus Edwards, Barney Gallant, Barney Bernard, Harold Meltzer, Major Wallace McCutcheon, Pearl White, William Winter Jefferson, Robert Woolsey, John W. Rumsey, Earl Fox, Mignon Reid, Harry Davis, Mr. and Mrs. Charles McClintock, Margaret Mansfield, Charles Judels, Hal Forde, Fred Hillebrand, Zoe Barnett, Martin Herman, Ray Raymond, and Alfred Gerard.

"Happy New Year" Opens

John Golden presented his newest production, the comedy "Happy New Year," by Hale Hamilton and Viola Brothers Shore, at Poli's Theatre in Waterbury, Conn., at a special matinee March 25. The unusual opening of a new play at a matinee was to permit Mr. Hamilton and Grace LaRue to witness the premiere and then hurry back to New York for their performance of "Dear Me," at the Republic Theatre. Among the players are John Cope, Harry Davenport, Phyllis Rankin, Lillian Foster, Charles Laite, Edwin Cicander and Milton Nobles, Jr.

Delysia III

Alice Delysia was indisposed last Wednesday and the Central Theatre was closed. No matinee or evening performance of "Afgar" was given, the audiences being turned away. Recovered from her recent indisposition, she resumed her role the following night.

Harvard Play in April

The Hasty Pudding Club, of Harvard, will present a musical comedy by Joseph Alger, president of The Lampoon, and Denning Duer Miller, son of Alice Duer Miller, at the Waldorf-Astoria in April.

Phonograph Aids Dancers

Shean and Phillips, with Ona Munson, in "A Manly Revue," have found a new use for the phonograph which will interest many dancers. They are now using it to test the rhythm of their dances in order to ascertain if they are in perfect step. The two dancers practice on a bare floor covered with sand and without musical accompaniment. Then they take a phonographic impression of the sound of their steps. If when they run off the record of these steps, they hear any places where the sound is blurred and the steps are not absolutely together they practice these parts until they secure an absolutely unified sound. Thus they can assure themselves that their rhythm is faultless.

Authors' League Banquet

The annual banquet of the Authors' League of America, at the Hotel Commodore, will be held Monday evening, April 11. The stage and screen will be represented with several hundred playwrights, composers and actors. Movies of all members of the league will be taken as entrance is made into the banquet hall through a doorway lighted by Cooper Hewitts. The completed film will be shown at the close of the evening.

Pavlowa Sails

Pavlowa and twenty-six principal members of her company which just closed a successful American tour, sailed from New York Saturday day for Plymouth, Cherbourg and Southampton.

"Night Cap" Opens

"The Night Cap," by Max Marcin and Guy Bolton, opened Monday night in Baltimore at the new Lyceum Theatre.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

ANN HARDING

MAY McAVOY

ONA MUNSEN

ELIZABETH PATTERSON

RUDOLPH VALENTINO

Shuberts Sign Miller Gir

J. J. Shubert and his Philadelphia representative, Leonard A. Blumberg on Tuesday secured the services of Dorothy Miller, of Trenton, New Jersey, who aroused nation-wide publicity by her offer to marry anyone who would advance the sum of \$1,000 that her mother may undergo a much needed operation. Miss Miller was signed to appear in the Shubert extravaganza "Century Promenade" which after a short run in Boston will be placed on review in New York on the Century Roof. While her contract stipulates only a period of ten weeks, it is understood that in the event that Miss Miller possesses ability, her contract will be permitted to run the length of the engagement. Under careful tutorage of a skilled stage director, it is intended to have Miss Miller do a specialty by herself. She will have a try-out on Monday, April 4th in "The Whirl of the Town" now holding forth at the Chestnut Street Opera House, Philadelphia.

Plays at Settlement House

The Guild Players will present three one-act plays: "Kisse," by S. Jay Kaufman; "Me and Jean," by M. D. Newman, and "Apres la Guerre," by Zillah MacDonald, on Friday, Saturday and Sunday evenings, April 8, 9 and 10, and Friday, Saturday and Sunday evenings, April 15, 16 and 17, at 8:30 p.m., at the University Settlement, 184 Eldridge street.

"Princess Virtue" Soon

Gerald Bacon will present a musical comedy by B. C. Hilliam and Lieutenant Gitz Rice, entitled "Princess Virtue," in Atlantic City April 11. Leon Errol is to stage the production and Nancy Gibbs will sing the title role.

Engage Russian Dancers

The Bohemians, Inc., have signed a contract with Mme. Stepanova and M. Stepanoff, Russian dancers, to appear in their productions. The pair have just completed a tour with Mme. Pavlova.

New Musical Comedy

A new musical comedy entitled "The Pepper Pot," with book by Hugh Herbert, is to be produced in June. The music is by Charles Porter and Sam Hearn.

Book by Daly

Arnold Daly has written a book called the "Dominant Male." The volume includes essays and playlets.

Shindholm Dies

Shindholm, the wigmaker, died March 23 at his home. He was seventy years of age and well known to the theatrical world.

Return Date at Sing Sing

"Three Live Ghosts" at the Nora Bayes Theatre will play a return engagement at Sing Sing on Sunday, April 10, under the auspices of the Mutual Welfare League.

Kummer Play for Trues

Clare Kummer has completed a comedy for Ernest Trues entitled "Pomeroy's Past."

CHANGES IN CHICAGO THEATRES

"Woman to Woman" Closes—Films Invade the Loop—Cafe Reopens

AT the Playhouse the last performance of "Woman to Woman," with Wilette Kershaw in the leading role, took place Saturday night and Sunday afternoon "Deliverance," the motion picture with Helen Keller in its leading role was placed on exhibition there. "Deliverance" will occupy the Playhouse for two weeks, and will be followed by "Pitter-Patter," with Ernest Truex, on April 10. "The Four Horsemen of the Apocalypse," opened at the La Salle on Sunday. The Theatre has been vacant since the withdrawal of "Kissing Time" a week ago.

Ike Bloom last week won his legal fight to reopen the Midnite Frolic

at what was formerly Freiberg's dance hall. Mayor Thompson revoked the cabaret, soft drink, and cigaret licenses of Bloom's place during the campaign last fall, when Bloom was reported as working for the Democratic candidate for state's attorney against the man who was backed by the Thompson forces. Judge Morrill at the request of Attorney Adolph Marks, counsel for Bloom, signed a writ of mandamus against the mayor and Chief Fitzmorris, directing that the licenses be restored. Judge Morrill followed the precedent set by Judge Sullivan two weeks ago when he permitted Colosimo's restaurant, also closed by the mayor, to reopen.

Langford a Golfer

Howard Langford, Jack Mandell, Newton Alexander and Fred Whitfield have just finished a most successful golf season on the Orpheum Circuit. Report is that Howard Langford made the round in ninety-six at Lincoln Park, San Francisco. Besides losing his temper he threw away a wonderful club he had just purchased. Langford is now challenging all the vaudeville artists in what he claims the greatest sport after all—golf.

Tishman with Loew

Irving Tishman, for the past three years junior partner with Behler and Jacobs of Chicago, has resigned and will be associated with the Marcus Loew Circuit, booking out of their office in New York. He is being given a franchise by the Loew people and will open an office in the Putnam Building, New York.

New Atkinson Play

George H. Atkinson, author of "Survival of the Fittest," will produce another play within two weeks. He will offer "The Melody of Money" for matinee performances at the Greenwich Village Theatre where "Survival of the Fittest" will be continued indefinitely.

Signs Glenn Anders

Glenn Anders, now playing in "The Ghost Between" at the 39th Street Theatre, has been put under a five years' contract by Al Woods, commencing next September. A play is being written for the latest Woods acquisition by Avery Hopwood.

"Cornered" to Close

Madge Kennedy began the last fortnight of her run in "Cornered" at the Astor Theatre Monday. "The Four Horsemen of the Apocalypse" will move to this theatre from the Lyric, following Miss Kennedy's closing.

New Woods Play

A. H. Woods will shortly put into rehearsal a new comedy, "Tin Pan Alley," adapted by Le Roy Clemons and William Charles Lengel from a story by Thomas Grant Springer.

DRAMATIC MIRROR & THEATRE

ACTORS' EQUITY

Members of the A. E.
A. are listed hereunder
Billed to Management
and to Individual
members of the Association



Equities—VIII

**NORMAN TREVOR**

A member of the A. E. A. council
who is appearing in "Enter Madame"

Equity Entertainment Committee

The Entertainment Committee for the Equity Annual Show at the Metropolitan Opera House, May 1, consists of Hassard Short, General Stage Director; Fritz Williams, Chairman; Vice-Chairman, Ernest Glendinning; Secretary, Katherine Grey, and the following committee: Richard Barthelmess, Albert Brown, Hal Crane, Marion Coakley, John Emerson, Dorothy Bryant, George Le Guere, Otto Kruger, Rollo Lloyd, Martha Mayo, Grant Mitchell, Sue MacManamy, Mrs. Dodson Mitchell, Charles McNaughton, Lynn Pratt, Purnell Pratt, Florence Reed, Grant Stewart, Margaret Smith, Charles Sindelar, Pearl Sindelar, Genevieve Tobin, Vivian Tobin, Mrs. Tobin, Kenneth Webb, Morgan Wallace, Margaret Wycherly, Walter Wilson and Wilton Lackaye.

Manager Pays Fare

A curious claim for railroad transportation of a company back to Chicago has been settled by the Actors' Equity. The Company went out in autos during the season. The manager, on closing, wanted to return them to Chicago in like manner. The members refused, as this would have meant a long tedious journey and the manager was compelled to subscribe to the clause in their contracts, which stipulated "railroad fare" back to the point of departure.

First "Equity Shop" Cast

The first production under the recent ruling of the Actors' Equity for Equity Shop is the musical comedy, "June Love," which will open in Atlantic City, April 11. Sherman Brown, the producer, is not a member of the Producing Managers' Association. The company numbers about sixty.

Vivian Martin in Play

Vivian Martin, who has confined her activities to the screen for the past several years, is to return to the speaking stage in a comedy by Adelaide Matthews and Ann Nichol.

Shubert Lease Hanna Theatre

The Shuberts announce on the authorization of Dan Hanna that the new Hanna Theatre in Cleveland has been leased to them and to Crosby Gaige, and will be booked by the Shuberts, the opening attraction being William Faversham in "The Prince and the Pauper."

"Sonya" Again

Marc Klaw, Inc., will produce "Sonya," with Violet Heming in the leading role, in the early fall. Miss Heming created the part in Chicago last fall.

FRANK GILLMORE,
Executive Secretary.

Is That So!

MONTAGUE LOVE will have an important role in "The Tenth Man," by W. Somerset Maugham, which *Frederick Stanhope* is to produce.

Marie Louise Walker, until recently leading woman in "The Acquittal," has been playing *Jeanne Eagel's* role in "In the Night Watch" at the Century Theatre since last Wednesday, the latter being ill and out of the cast.

Pat Rooney and *Marion Bent* were guests of honor at a testimonial supper and dance at the Century promenade Monday night.

Elba Morris Woods has been added to the cast of "The Rose Girl" at the Ambassador.

Leon Gordon Has

been engaged for the star cast now playing in "The Tyranny of Love" at the Eltinge Theatre.

Olive Reeves Smith, who originated the role of Peggy Woofers in "Three Live Ghosts," at the Nora Bayes Theatre, has rejoined the cast after returning from England.

Robert Thorne, appearing in "In the Night Watch" at the Century Theatre, was the chief guest at a luncheon given aboard the New York State nautical training ship Newport by the officers on Tuesday.

Inez Courtney and *Harry Pierce* are doing a new specialty dance in "Blue Eyes" at the Shubert Theatre.

Albert Donnelly, shadowgraph artist in "Midnight Rounders of 1921," gave an exhibition of shadow making before the Children's Professional School on Thursday morning.

Kay Harrison is the latest addition to the company of "Two Little Girls in Blue," the new A. L. Erlanger

musical comedy now in the course of preparation.

Zona Gale, author of "Miss Lulu Bett," has returned to her home in Portage, Wis., to begin work on a new play to be made from one of her earlier books.

Roland Young Has

donated a box for the performance on Monday evening, April 18, of "Rollo's Wild Oat," at the Punch and Judy Theatre as one of the prizes at the card party to be given at the Ritz Hotel on April 15 for the benefit of St. Mark's Hospital.

Marwell Karger, after a year spent as director of Metro's Eastern studios in New York, returned to the West Coast studios of the company at Hollywood, where he will at once start work upon a production starring *Bert Lytell*.

Fay Tincher, Christie comedienne, after spending two months in personal appearances in the Mid-West, has returned to the Los Angeles studios and has started work on a two-reel comedy.

Dorothy Devore and *Neal Burns* are once more teamed in "Sneakers," a Christie comedy, which is soon to be released through Educational.

George Bunny, son of the late *John Bunny*, has started work on his next Capitol comedy for Goldwyn, entitled "Angel's Feathers."

Arthur Burckly, tenor of "Irene" at the Vanderbilt theatre, will be the catcher this season for the Lambs' Club Baseball Team. He was some years ago the leading catcher of the St. Louis Cardinals.

Rusano Bogislav, actress and singer, will sail for London next month to appear professionally in concerts.

Whitford Kane, who created the title-role in Galsworthy's "The Pig-eon" at the Royalty Theatre, London, may be seen in this role in New York this year.

Oscar Shaw has been engaged by A. L. Erlanger for an important role in "Two Little Girls in Blue," his new musical comedy production.

Alice Delyria, on the night following her final performance in "Afgar" at the Central Theatre on Saturday, April 2, will give a party to the members of her company and other friends as a farewell before departing for France.

Charles McNaughton has introduced a new song, written by himself in cockney dialect, with the music by *Stewart Wilson*, into the first act of "Three Live Ghosts."

Lew Hearn and *Catherine Wyley* of "The Midnight Rounders of 1920," on tour, were married recently.

Rosemary Sill, daughter of *William Raymond Sill*, is to be in "Two Little Girls In Blue."

Vi Quinn has been engaged by F. Ziegfeld, Jr., for "The Nine O'Clock Frolic" on the New Amsterdam Roof.

Karl Breu, handcuff king, known on the vaudeville stage as "Tom Jack," arrived last week by the Holland-America liner *Ryndam*, from Rotterdam.

Karyl Norman

Creole Fashion Plate, sails June 23rd, on the Steamship Olympic for England. He opens July 4th at the Coliseum, London.

Josie Flynn, and her Minstrel Maids, have completed a tour of the Loew Circuit.

New Michael Morton Play

Sam H. Harris has accepted from Michael Morton a new comedy, entitled "The Talkin' Shop." Mr. Morton describes his play as "inspired by Stephen Leacock's 'Sunshine Sketches of a Little Town.'" The piece has gone into rehearsal under the direction of Sam Forrest and is scheduled to open in Atlantic City on April 11. The cast includes Robert McWade, Robert Cummings, Elmer Grandin, Gladys Gilbert, Leonard Doyle, Blanche Frederici, Escamillo Fernandez, Frank Sylvester, Leonard Ide, Clif Heckinger, Henry Duggan, Norman Hosstol, Phil Bishop, Mary Wolfe, Norman Lane, Harold Gran, Harry Hammill, Harold Christie, William H. Malone and H. B. Tisdale.

Plays for Charity

Drinkwater's "Mary Stuart" and the Amateur Comedy Club pantomime are the attractions for two benefits at the Ritz Theatre this week. The first took place Tuesday evening in aid of the Society for the Relief of Half Orphan and Destitute Children. Friday night the performance will be for the benefit of the Catholic Young Women's Club. Tuesday night's performance of "The Champion," in the Longacre Theatre was for the Hilltop Camp for delicate children, which is carried on by the Presbyterian Hospital.

Harris Producing "Jeff"

"Jeff," a play from Stephen Leacock's "Sunshine Sketches," has been placed in rehearsal by Sam H. Harris, with Robert McWade in the leading role. The play was tried out on the road several seasons ago by Cyril Maude.



Billie Burke, beloved by both stage and screen enthusiasts, shows us just how sumptuous and charming she can look—

whether she wears a "miniskirt" or not. Miss Burke's latest picture for Paramount is "The Education of Elizabeth"

In the Song Shops

By Jim Gillespie

Jack McCoy and "Sister"—An Argument, with Taps—Mel Morris Talks About Hits—Stork Has A New One



CLARENCE GASKILL

The popular song writer who was wounded in the Argonne drive but returned to his writing with more pep than ever. "We Got the Blues for My Kentucky Home," which Witmark are publishing, is being sung by Nelson and Cronin and Van and Schenck and others, and several other of his songs are proving great hits, including "Sweethearts" and "I'll Tell the World I Miss You," also published by Witmark.

HAVE you a sister? If you have would you hesitate to protect her from the snares and pitfalls of the Devil? *Somebody's Sister* yielding to the lust for "Life" has strayed from home leaving a distracted and heartbroken Mother who anxiously awaits her return. Will you help locate this unfortunate girl? If interested, please communicate with Jack McCoy, 220 West 46th street, New York.

This appealing message came to us via the postoffice and being of a charitable nature, with a somewhat modest reputation as a woman hunter, we immediately became interested in the case. Locating the genial Jack McCoy at the above address, we stated our mission, asking for a detailed description of the future salary grabber, which resulted in Jack giving the necessary facts.

With the Aid

of a brand new piano. We learned that *Somebody's Sister* consisted of two verses and a chorus and that she was brought into the world by Eugene West and Otis Spencer, who were also responsible for her elder sister, *Broadway Rose*.

"So you fell for the old press agent gag," piped Jack, at the same time giving us a quiet laugh which threatened to disturb the peace in the N. V. A. Club across the street.

"But on the level, isn't that a sweet number?"

"Is anybody using it?"

"Say, don't make me laugh. They are coming in so fast that the piano players are threatening to strike owing to overwork. Why Frank Hurst says, no not hearse, I said Hurst. Just because he is "Alone at Last" does not mean he is dead. Frank

says it is the best number he has ever used. Then there's Brown and O'Donnell, Dillon and Parker, Le-Roy Duffield, Foley and O'Neil, Phina and Company, Ketner and Reaney and what? You bet your life I win. With *Somebody's Sister* I'm bound to win. How do you like the shack? Not so bad, eh? Of course I've only been here two weeks but give me an even break and I'll have oriental rugs for the gang to wipe their feet on and a boy at the door to

Grab Your Hat

when you come in. Hello, Florence, glad to see you. The old girl sure looks a million dollars. Hey, Frank, run over *Somebody's Sister* for this little lady. Now as I was saying—Well, Eddie, how are you? How did you get home that night? *Somebody's Sister* for Eddie. Now what I wanted to tell you was—Hello, boys, say Sister has been expecting you, it's about time you showed up. Just a minute and I'll be with you."

Jack seemed to be getting busier each minute, so we quietly sneaked down stairs. About two minutes later, while walking toward Broadway, we were overtaken by a breathless youngster who gasped, "Hey mister, Jack McCoy told me to tell you that he will soon have another number named Julie. It's a fox trot written by Spencer and West, and he says it will be the best."

"All right, sonny, tell Jack we believe him, and that we will be around to see Julie next week."

Most everybody is familiar with the word *Taps*. In the army, *Taps* means lights out and less noise, but in

The Busy Offices

of Irving Berlin the mention of *Taps* means more lights and double forte on the noise. *Taps* is the busy little guy who greets you at the elevator, almost tears your arm out of its socket, admires your suit, tells you how good you are looking and before you can help yourself he has

Best Selling Sheet Music

FOX TROTS—Love in Lilac Time, J. W. Stern; Make Believe, Waterson, Berlin & Snyder.

WALTZES—Wyoming, Witmark; Love Sends a Gift of Roses, T. B. Harms.

you handcuffed to a piano choking over one of Berlin's latest royalty producers.

We met *Taps* the other day and the following dialogue took place.

"Hello, *Taps*."

"Lo, Kid, how's the old pencil pusher?"

"A strange thing happened last

night, *Taps*. I covered a vaudeville show and not one act was using *My Mammy*."

"What," screamed *Taps*, "impossible! Don't try to kid me. I defy you or anyone else to show me a vaudeville house where they are not using *Mammy*. Why, it's the biggest number in years and say, that's a pretty nifty outfit you're wearing. Where did you pick it up? At Eddie Mack's? But on the level

You Must Admit

that *My Mammy* is the big smash of the year. Why it's being used in nine Broadway productions, which is a record in itself, to say nothing of

Best Selling Music Rolls

Q-R-S.—Fox Trot, I've Lost My Heart to the Meanest Girl in Town (1321); Waltz, Hawaiian Moon (1308).

REPUBLIC—Fox Trot, Broken Moon (61428); Waltz, Genevieve (60228).

the hundreds of vaudeville acts which are mopping up with it. Don't you talk to me about *Mammy*. We have another that's going over with a bang. *Home Again Blues*, that's the baby. Eight months ago the kid was in bad shape, in fact we had all chipped in for the flowers and were prepared for the long journey to the cemetery. But the youngster fooled us. She picked up weight in circulation, took on a healthy gold complexion and today the dough bags jingle merrily."

We dropped in to see Mel Morris the other day. You know Mel of the Remick firm? Of course you do, everybody does. But have you seen Mel lately? If you haven't, be prepared

For a Surprise

Mel is no longer the stout person you have been accustomed to seeing. No, indeed, the old boy is right down to fighting weight and from general appearance he is in the pink of condition. Mel fought shy of talking about his physical condition, but what a barrage he sent over when asked about business conditions!

"Business is fine and is getting better right along," said Mel. "Yes, the Spring weather does get in your veins and make you long for the great outdoors, so in order to combine business with pleasure we are pushing a brand new little number entitled *Springtime*, by Gus Kahn, who also wrote *Your Eyes Have Told Me So*. It is a nifty little thing, with a breezy melody and is an ideal Spring tonic for those who are afflicted with Spring Fever. One application of *Springtime* will carry your thoughts to the Polo Grounds, Atlantic City or any other resort you might wish to go to. No it will not take you down that far; I was speak-

ing of pleasure resorts; though it might lead you to a cellar, which in these hot days would be an ideal place to visit. But why speak of love with the water cooler so near?

"*Ain't We Got Fun* is also

Going Along Nicely

and is in high demand by performers and orchestras throughout the country. *Tempest and Sunshine* are featuring the number and well, they played the Palace last week and you saw the show, so why say any more? Gee, I sure feel lazy today. Guess I'll listen to *Springtime* and dream of the Polo Grounds."

The Broadway Music Co. appear to have a natural in *Wait Until You See My Madeline*, which is being featured by Frank Crumit in the Greenwich Village Follies. Jack Smith, who is always ready to boost a Broadway number, is simply wild about *Madeline*, and it's seldom that Jack falls for the ladies. *Autumn Leaves* is another Broadway hit which threatens to remain popular for quite some time.

The Stork Music Publishing Company is mothering a little kiddie whose chief complaint was *No One Ever Plays With Me*. T. F. Cornell became attached to the lonely youngster which resulted in his adopting the child and placing it with his family of lively sellers. Today the youngster is bubbling over with life and joy, is a prime favorite with music lovers and bids fair to reap a golden harvest for its popular benefactor. The stork concern is also publishing *Dream of Home*, a sentimental ballad which gives promise of bringing all wandering youths back to the family fireside.

Is That So!

Joe Manne, formerly of "Sinbad," is now on the payroll of Irving Ber-

Best Selling Records

COLUMBIA—Fox Trots, Ting Ling Toy (A-2759), Columbia Saxophone Sextet; Gypsy Moon (A-2998), Ted Lewis.

EDISON—Fox Trot, Rose (50723), Della Robbin Orch.; One Step, Toodles (50724), Green Brothers' Nov. Orch.

PATHE—Fox Trot, Royal Garden Blues (020493), Noble Sissie; Waltz, Hummin' (22498), Joe Gibson.

VICTOR—Waltz, If You Should Care (18715), Jos. Smith's Orch.; Fox Trot, I Never Knew (18734), Paul Whitman's Orch.

lin and will be pleased to greet his friends at the Berlin offices.

Mirandy, featured by Harry Stoddard's Jazz Band, is proving one of the big hits of the Ed Wynn Carnival.

Dear Old Virginia, by Harry Diggs, is the title of a new number which is to be used as the theme of the orchestral setting for "The Sport of the Gods," which has been translated to the screen under the supervision of Robert Levy for the Real Productions Corporation.

Page Johnny O'Connor!

LAST week New York entertained the annual vaudeville convention delegates, booking chiefs and resident vaudeville managers from throughout the United States and Canada assembling here for the yearly meeting and banquet held by the Vaudeville Managers' Protective Association since its formation. The circus interests were likewise represented and burlesque had its quota of attendants.

The average lay reader is ignorant of the inside working of the Vaudeville Managers' Protective Association, and while the title suggests it is merely

A Managerial Organization

this is not true. The V. M. P. A. dates back to the last strike aimed by the White Rats of America against the several eastern circuits because of a difference in policy in the operation of their theatres insofar as it affected the membership of the union.

The strike while eventually a total failure, blazed and burned for several months but finally sizzled out, the failure at that time being accredited to mismanagement on the part of the union executives. However it left in its wake two organizations that have continued prosperously ever since their inauguration, the V. M. P. A. and the National Vaudeville Artists.

Parish and Peru have been playing a successful season of vaudeville in Great Britain, and it is interesting to hear their views

On Conditions There

as compared with our own theatre. Here's what Frank Parish has to say about it:

"In the Variety Hall, I found business to be very good, although there are any number of acts that are now lying idle. The salaries there are very low, due to the fact that the manager is out for as much talent as he can get, but is not willing to pay for it."

"There are quite a number of comedy acts. At least they are called comedy acts, but there is very little comedy involved. They cannot put a good laugh across. There might be some wit."

In Their Jokes

but it goes no further than the headlights.

"The anxiety to come to America is just as great over there as it is here for people to go over there. The anxiety to

Come Over Here

is due to the fact that they are fed full of abuse on all sides and are under the impression—that things might be different here.

"Charles B. Cochran is the most progressive manager they have. He gets the best obtainable talent there is on the market. There is not much talent obtainable, but when there is—he gets it. They use a lot of

vaudeville acts. A lot of material is taken from vaudeville and is used for productions. The stars are getting tremendous salaries but are not being recognized as much as they were formerly. Due to commercialism, they have taken an awful flop.

"They have made attempts to form a Sunday league, but have not met with any success as yet. I don't suppose they ever will. The small time people play the same amount of shows a day as the big timers. For

Every Extra Show

they play, they are paid. For instance, there might be a Wednesday or Saturday matinee they play once in a while, but they are paid every time. This was arranged by the V. A. F.

"The English audiences are very appreciative. They have a musical soul. It is only necessary for the actor to introduce a song and he is immediately joined by those in the orchestra. They also have a wonderful lighting system, together with a good orchestra consisting of from twenty to forty pieces, all of which put together helps to make a success. That is one of the reasons the actor suffers here. Because of the lack of a good lighting system and good music.

"The dressing rooms here are much better than they are over there when it comes to space and comfort."

Parish and Peru are booked to open at the London Pavilion for sixteen weeks. Opening in May.

In the Rialto Versatile Five we have a quintette of young ambitious New Yorkers, all of whom are boyhood pals, having been brought up in

The Same Neighborhood

in a certain section of our little city known as Greenwich Village. Dating back from school days when their mothers used to introduce them to the bath tub and then chase them off to birthday parties, the boys have constantly been together, and from



THE RIALTO VERSATILE FIVE

The live group of melody makers who are proving a big feature of Pearl Regay's act, now appearing in Keith Theatres

appearances they will remain together nearest beanery, and after demolishing the kitchen they walked out leaving the bass drum as security because it was too heavy to carry.

That night the boys gave a concert on the main street which resulted in their being hired for the Nyack Carnival,

An Annual Event

staged by the local people, for which the ambitious youngsters received a weekly salary of ten dollars each. Following the carnival engagement, the boys played various dance dates, after which they drifted back to their home town where they were booked to supply the jazz for Gissie Vernon who was preparing a new act for vaudeville.

After a somewhat lengthy season of grease paint and prop smiles, the wandering musicians found themselves supplying the dance music at the Parisian Cafe where their syncopating madness caused the ruination of many innocent pairs of shoes. Having built up quite a reputation as past masters of jazzology, the boys were soon the recipients of many high salaried offers; so following the green line, they transferred their affections to the Clover Leaf Inn where they remained until discovered by Pearl Regay.

Miss Regay who had

A New Act

in preparation decided that the youthful windjammers would prove a valuable asset to her offering, so she immediately signed them up which resulted in their opening with the turn three days later.

At present the boys are touring the Keith circuit with Miss Regay and are rapidly establishing themselves as a sterling box office attraction.

Here is why they are called versatile. Walter Champness, trombone and banjo, Otto Tucker, saxophone and violin, Jules Towers, clarinet and cello banjo, Kenneth Sisson, piano and saxophone, and George Costello, drums and traps.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

"Are You a Mason?" Is Produced at Wallack's with Cast Including Leo Ditrichstein, Thomas A. Wise, Arnold Daly, John C. Rice, Cecil De Mille, May Robson and Sally Cohen.

Graduation Class of the American Academy of Dramatic Arts Includes Roy Atwell, William C. De Mille, Austin Webb and Wallace Worsley.

"Across the Trail," by W. H. Collings, Is Produced at the Third Avenue Theatre.

Roland Reed Dies at the Age of Forty-nine.

"The Great Pursuit" Is Produced at the Shubert with Cast Including W. Graham Browne, Jeanne Eagels, Phyllis Neilson-Terry, Montague Love Charles Cherry, Bruce McRae, Marie Tempest and Cynthia Brooke.

Triangle Presents William S. Hart, Bessie Love and Louise Glaum in "The Aryan."

Pathe Releases "Big Jim Garrity" Starring Robert Ede-son.

Paramount Presents Fanny Ward in "For the Defence."

The New Plays

THE TRIAL OF JOAN OF ARC"

Margaret Anglin Enacts
"The Maid"

Play in five acts translated by Astrid Argyll from the French of Emile Moreau. Staged by Maurice Browne. Produced by Margaret Anglin at the Century Theatre, March 27.

Dolafontaine	Joseph Matthews
William Hailton	Byron Fouger
Maelien	Moroni Olsen
Earl of Stafford	Charles Webster
Emile Moreau	Cameron Mathews
Thierry	Harry Bartlett
Chamberlain	Greg Robbins
Winchester	Eugene Powers
Karl of Warwick	H. Langdon Bruce
Duke of Bedford	Fred Eric
Pierre Cauchon	William Street
Jean Beaupere	Albert Gran
Henry VI	Sydney Mather
Queen Catherine	Katherine Roberts
John Autunet	Marion Barney
Loysseur	Lara Taylor
Lemasson	Ralph Roeder
Manchon	Howard Kyle
Yssambard	William Henry
Vernon	Lenox Pope
John Grey	William Street
Jaune d'Arc	Glenn Coulter
DeLuxembourg	Margaret Anglin
Goodale	Cameron Mathews
Berwoit	Frank Kingdom
Will	Ralph G. Kenney
Leparmantier	Robert Ball
	William F. Canfield

Anything Margaret Anglin does is certain to be interesting. She is one of the few big personalities we have in the theatre. And she doesn't fear experimenting. Omitting extended reference to the atrocious mismanagement which resulted in the Century being half empty at the performance given under the auspices of the Knights of Columbus in aid of Mr. Hoover's European Fund, let us record "The Trial of Joan of Arc" by Emile Moreau as translated by Astrid Argyll. With a musical setting from Tchaikowsky's "Maid of Orleans."

Its quality is curious. A mixture of drama, propaganda, history and oratory. Without a love interest, the drama is in the form of discussions if discussions are ever dramatic. They are given drama here by the terrible suspense. Will they sentence her? We know they will. And since we all know the story, the suspense is really a brilliant piece of work. Miss Anglin contributes no small part to it in maintaining the pace during the long trial scene in the second act. And this, in spite of one's preconceived notions of what Joan of Arc should be.

In the cast, all volunteers for the performance, Eugene Powers, H. L. Bruce, Fred Eric, Albert Gran, Sydney Mather, Ralph Roeder and Howard Kyle deserve a word.

Though his name was not mentioned in the program, I understand that Maurice Browne is responsible for the staging. And an exceptionally fine job he did of it.

The production was designed by Ernest De Weert.

S. JAY KAUFMAN.

GREEN ROOMERS HOLD REVEL

Nineteenth Annual Enter-
tainment a Success

The Green Room Revel held at the George M. Cohan Theatre Sunday

Margaret Anglin as Joan of Arc—Annual Green Room Revel—"Blossom Time" in Washington—"It's Up to You" Opens

mond Gallagher, A. J. Herbert, John Kearney and Herbert Heywood. The piece was staged by Curtis Benton, who also wrote the book and lyrics. The music was by Russell Tarbox, and Lee Walker was responsible for some additional lyrics.

Belle Story sang several songs charmingly, and Tom Lewis followed with his usual style of hilarious folly. Janet Veltie and Jay Veltie offered a dainty act, Charles Gilpin presented an "Uncle Remus" monologue, and a skit, entitled "We Have With Us To-Night," satirized a little of everything. Those who took part were Rollo Lloyd, Walter Jones, Phil Bishop, Edward G. Robinson, Erville Alderson, John Washburn, Ralph Delmore, Percy Helton, Leslie Austin and Eugene Powers. The piece was written and staged by Ralph Stuart.

Charles Althoff offered an agreeable number, and Alexander Leftwich's "Love and Kisses" followed. Helen Ware, Herbert Corthell, Ann Andrews, Grant Mitchell, Marion Coakley and Otto Kruger constituted the cast.

Rollo Lloyd had the entertainment in charge, and announcements were made by Frank Burbeck. The Program Committee under the leadership of Austin Mason was as usual pretty and competent. KELLEY.

"BLOSSOM TIME"

New Musical Play Opens [in
Washington

With a capacity audience present in enthusiastic appreciation and approval of a new and brilliant musical play offering, "In Blossom Time," (Continued on page 601)

BROADWAY TIME TABLE—Week of April 4th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bed Man	Holbrook Blinn	Comedy of Mexican culture	Aug. 30	Comedy	West 41st	8:30—Th. & S. 2:30	Capacity
The Bat	Bill Elster, Miss Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morooco	West 48th	8:30—W. & S. 2:30	Capacity
Blue Eyes	Low Fields, Molly King, Dolys Alda	Ordinary musical comedy	Feb. 21	Shubert	West 44th	8:15—W. & S. 2:15	\$12,500
The Broken Wing	Les Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8:30—W. & S. 2:30	\$9,000
The Champion	Grant Mitchell	Comedy of popular	Jan. 3	Longacre	West 48th	8:30—W. & S. 2:30	\$12,100
Cornered	Madge Kennedy	Crash melodrama	Dec. 8	Astor	Bway 45th	8:30—W. & S. 2:30	\$12,000
Dear Me	Hale Hamilton, Grace LaRue	Continental Comedy	Jan. 17	Republic	West 42d	8:30—W. & S. 2:30	\$9,100
Deborah	Lured Atwill	Pictorial play of color's life	Dec. 23	Belasco	West 44th	8:15—W. & S. 2:15	Capacity
Diff'rent	Mary Blake	Hughes O'Neill Play	Jan. 31	Princess	West 39th	8:30—W. & S. Th.	Capacity
The Emperor Jones	Charles L. Gilpin	Study of fear	Dec. 27	Princess	West 56th	8:30—W. & S. 2:30	Capacity
Enter Madame	Gilda Vareci, Norman Trevor	Comedy of opera star	Aug. 16	Pulson	West 44th	8:30—W. & S. 2:30	\$9,500
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Lillian	West 55th	8:30—W. & S. 2:30	\$12,000
The Guest Between	Arthur Byron	Humanity comedy	Mar. 21	52nd Street	West 48th	8:30—Th. & S. 2:30	Capacity
The Grid Diggers	Leslie Cheeves, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	5th & 43d	8:15—W. & S. 2:30	Capacity
Good Times	Marilyne, Belle Starry	Big operetta	Aug. 9	Hippodrome	West 45th	8:15—W. & S. 2:30	Capacity
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 48th	8:30—W. & S. 2:30	Capacity
Issue	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	8:30—W. & S. 2:30	Capacity
It's Up to You	Charles King	Reviewed in this issue	Mar. 20	Casino	Bway & 39th	8:30—W. & S. 2:30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Ritz	West 42d	8:45—W. & S. 2:30	Capacity
Lady Billy	Mita	Conventional musical comedy	Dec. 14	Liberty	West 43d	8:15—W. & S. 2:15	\$17,000
Lightning'	Frank Bacon	Delightful character comedy	Aug. 26	Gaist	Bway & 45th	8:30—W. & S. 2:30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glandinning	Comedy of early New York	Sept. 5	Plymouth	West 45th	8:30—Th. & S. 2:30	Capacity
Love Birds	Pat Rooney, Marion Bent	Excellent musical comedy	Mar. 16	Apollo	West 42d	8:30—W. & S. 2:30	\$11,000
Mary	Jack McGowan, Janet Veltie	British and tuneful musical play	Oct. 18	Knickerbocker	Bway & 38th	8:30—W. & S. 2:30	Capacity
Mary Rose	Ruth Chatterton	Barrie-Barris fantasy	Dec. 22	Empire	Bway & 40th	8:15—W. & S. 2:15	\$10,500
Mary Stuart	Clara Baines	Play by John Drinker	Mar. 21	Ritz	West 48th	8:30—W. & S. 2:30	\$12,100
Miss Lake Bott	Correlli McComas	Love Gold's new stage	Dec. 27	Belmont	West 48th	8:30—Th. & S. 2:30	\$6,300
Mixed Marriage	Margaret Wylder, Augustin Duncan	St. John Irving play	Mar. 26	Punch & Judy	West 49th	8:30—M., T., W. & Th.	Capacity
Momma	Emmett Cormier, Olve Tell	To be reviewed	Apr. 4	Hudson	West 44th	8:30—W. & S. 2:30	Capacity
Mr. Jim Passes By	Laurel Hope Crews, Dudley Digges	Charming English comedy	Feb. 28	Garrick	West 35th	8:15—Th. & S. 2:15	Capacity
Miss People	Francine Laramore	Well-made social comedy	Mar. 2	Klaw	West 46th	8:30—W. & S. 2:30	Capacity
The Night Watch	Bob Warwick, Jeanne Eagels, M. Arbuckle	Spectacular melodrama	Jan. 29	Century	Can. Pk. W.	8:15—W. & S. 2:15	\$15,000
Passing Show of 1921	Howard Bros., Marie Dressler	Bright and colorful revue	Dec. 20	Winter Garden	Bway & 50th	8:00—T., Th., Fri. 2:00	\$10,000
Fig o' My Heart	Lorette Taylor	Review of famous comedy	Feb. 14	Cort	West 48th	8:30—W. & S. 2:30	\$12,000
The Eight Girl	Carolyn Thomson, Robert Woolsey	Average musical comedy	Mar. 14	Times Square	West 42d	8:30—T., Th. & S. 2:30	\$11,000
Rollie's Wild Cat	Roland Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8:30—W. & S. 2:30	Capacity
Romances	Doris Keane	Popular revival	Nov. 28	Playhouse	West 42th	8:30—W. & S. 2:30	\$11,000
The Rose Girl	Lydia Lopokova, Charles Purcell	Conventional musical comedy	Feb. 11	Ashland	West 40th	8:30—W. & S. 2:30	Capacity
Sally	Marilyn Miller, Leo Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8:30—W. & S. 2:30	\$18,200
Spanish Love	W. H. Powell, James Dennis	Drama of love and hate	Aug. 17	Elliott	West 42d	8:30—W. & S. 2:30	Capacity
Survival of the Fittest	Montague Love, Laura Nelson Hall	Infatuated biological play	Mar. 14	Greenwich VII.	West 39th	8:30—W. & S. 2:30	\$10,000
The Tavern	Arnold Daly	Burgesses of melodrama	Sept. 27	Cohan	Sheridan Sq.	8:30—W. & S. 2:30	Capacity
Three Live Ghosts	Chas. McNaughton, Ruby Hallier	Comedy of returned soldiers	Sept. 28	Nora Bayes	Bway & 43d	8:30—W. & S. 2:30	\$10,000
The Top	Fred Stone	Circusy musical show	Oct. 5	Globe	West 44th	8:30—W. & S. 2:30	\$6,000
Tyranny of Love	Leo Drittstein	Well-played French comedy	Mar. 21	Blithe	West 45th	8:30—W. & S. 2:30	Capacity
Vanderbilts	Etoile Winwood, Cyril Keightley	French set play	Mar. 1	Eltinge	West 42d	8:30—W. & S. 2:30	\$8,000
Wake Up, Jonathan	B. F. Keith Features	Weekly change of bill	Jan. 17	Henry Miller's	Bway & 47th	2:00—Dilly 2:00	Capacity
Welcome Stranger	Mrs. Flora	Comedy of marriage	Sept. 13	Sam H. Harris	West 42d	8:30—T., Th. & S. 2:30	\$10,000
The Woman of Bronze	George Sidney, Edmund Breese	French character comedy	Sept. 13	Palace	West 42d	8:30—W. & S. 2:30	\$14,000
	Margaret Anglin	Emotional domestic drama	Sept. 7	Frazee	West 42d	8:30—W. & S. 2:30	\$11,000



DRAMATIC MIRROR

REX INGRAM

Who is responsible for the masterly direction of "The Four Horsemen of the Apocalypse," which Metro is now presenting at the Lyric Theatre, New York.

Photo by Hester

At the Big Vaudeville Houses

WELL BALANCED BILL AT PALACE

William Rock and Marie Nordstrom Headline

The Palace program this week is nicely balanced with *William Rock* and company at the top. *Rock* is supported by a gathering of girls with whom he offers a repertoire of songs, some of ancient origin and others new. *Rock* found it rather tough sledding Monday afternoon and could well afford an entire new routine of material for his present vaudeville plunge.

The Parkers opened the show with an athletic turn, followed by *Ten Eyck and Weilly*, a pair of classic dancers well known to Palace patrons. *Weilly* has a better act this season than he has ever produced at the Palace, closing a good routine with his neck spin, a stunt which is always sure of proper returns. The spot was a handicap to the couple, but those present appreciated the couple and sent them away with a good hand.

Demarest and Collette were on in the third position, also a bit early for this prominent pair. Some of the comedy fell flat as a result of the early hour, but on the whole the team lived up to expectations and earned a solid hand of applause on their exit.

Marie Nordstrom came next (new acts) followed by *Blackface Eddie Ross*, who is making his metropolitan debut in vaudeville this week. *Ross* was a welcome addition to the bill and his comedy monologue gave the first section just what it needed. He scored one of the Monday afternoon hits and well deserved to.

Kitty Doner, with her brother *Ted* and sister *Rose*, closed intermission and took down all honors for the first portion of the program. The younger girl apparently has all the ability of the *Doner* family plus good looks and a perfect voice. The trio were well liked and well appreciated.

Rock and his group opened the second half, the returning patrons adding to *Rock's* woes. *Glenn and Jenkins*, colored comics, held the desired next to closing spot and can be truthfully credited with the genuine honors of the bill. The *Follies Family* closed the show. *O'Connor*.

LAUGHING BILL AT RIVERSIDE

Will Morrisey and Sallie Fisher Are Features

With *Will Morrisey* as an added attraction introducing the Riverside program act, the bill was assured of a continuous string of laughs from beginning to end. *Morrisey* is following in the footsteps of *James J. Morton* and basing the current week's success as a criterion, it looks as though the vaudeville fans of the East will see much of him.

The honors of the show fell to *Avey and O'Neill*, a team of black-face comics, who were down in the next to closing position. This combination, recently of the "Silks and Satins" show, have one of the best press.

Marie Nordstrom at the Palace — Will Morrisey at the Riverside — Royal Has Riggs and Witchie — Bushman and Bayne at Colonial

routines of patter seen hereabouts in some time and their "crap game" finale held up the show to bring them out for a half dozen bows.

Sallie Fisher and company, in *Clare Kummer's* "The Choir Rehearsal," is the featured act of the program, this skit having been produced recently by its author at the Punch and Judy theatre during a short engagement of matinees. *Miss Fisher* proved her drawing ability, for the house ran close to the capacity mark and she was well rewarded with sufficient applause to warrant a speech.

Nellie and Josephine Jordan opened the show with a wire act including singing and dancing. Well gowned and with a pleasing appearance the couple go through their routine in fast fashion and gave the show a nifty start.

Edwin George, the comic juggler, kept the house in good humor during his stay, his intentional misses of tricks affording ample opportunity for his bright dialogue. *George* was a safe hit all through.

Stephens and Hollister have a singing skit in "Back In Beverly Hills" that shows them to good advantage and the couple are thoroughly capable in the rendition of the lines and numbers. They gave the bill a touch of artistic variety and scored nicely.

Rae Eleanor Ball, one of the best of vaudeville's many violinists, has improved her act through the addition of her brother and the introduction of some 'cello solos. She acquitted herself admirably.

Daly, Mac and Daley, a trio of skaters, conclude the performance, *Morrisey* taking up considerable time by himself. *Harry Carroll* and company were the added feature, *Carroll* repeating his usual success.

O'Connor.

ROYAL BILL HAS GOOD FEATURES

Tom Wise and Riggs and Witchie Headline

A fairly interesting bill is being presented at the Royal this week, which, though not up to the usual standard, seemed to please a rather small house Monday evening. *Tom Wise* and company and *Riggs and Witchie* are dividing headline honors, with *Ruby Norton* ruling a strong favorite with the boys out front.

Daley and Berlew, a neat appearing team, opened with a series of whirlwind dances, each number being cleverly executed, which resulted in their bowing off to a generous hand.

W. D. Pollard in "Uncommon Nonsense" walked off, leaving the house wondering what it was all about. His offering consists of burlesque juggling coupled with a constant chatter which failed to impress.

Fink's Mules, highly interesting and hilariously funny, drew down the laugh honors of the evening. Trying to ride a stubborn mule is a difficult job, which no doubt any of the aspiring jockeys will testify.

Ruby Norton, whose gorgeous wardrobe was the cause of much favorable comment, sang her way into the hearts of everybody. Opening with an introductory number, followed by an aria from "Madame Butterfly," *Miss Norton* got away to a fast start and romped home an easy winner. She is ably assisted by *Clarence Senna*, who is a shining example of the ideal accompanist. *Miss Norton's* rendition of *Lilah*, composed by *Senna*, proved to be one of the bright spots of the turn.

Tom Wise and company in "Memories" got over nicely, with *Mr. Wise* giving an excellent portrayal of the old time "legit." It would be unjust to overlook the excellent work of *Nila Mac*, whose sparkling performance was indeed refreshing.

Jim McWilliams, with a winning smile and an abundance of funny material, kept the house laughing with his foolish songs and sayings, his burlesque opera bit taking him off to a rattling hand.

Riggs and Witchie in "Dance Idylls" held the house throughout their somewhat lengthy turn. It is an elaborate production in five scenes with both performers standing out as dancers of rare ability.

Muller and Stanley followed with *Miss Muller's* comedy causing quite a few laughs. She has an excellent voice, which could be used to advantage in place of some of the talk.

Mang and Snyder, in an interesting athletic offering closed the show.

Gillespie.

Vaudettes—VIII



ONA MUNSON
Dainty star of the "Manly Revue" now headlining in vaudeville

COLONIAL HAS GOOD SHOW

Bushman and Bayne Please in Playlet

A short snappy bill pleased the Easter Monday crowd at the Colonial, and *Ida May Chadwick* and her Dad stopped the show with their clever comedy dancing.

Edna Sterling and *Ralph Lohse* opened with difficulty trapeze work performed with ease and skill, which won a big hand. *Jack Joyce*, "the boy with the smile," danced better with one leg and a crutch than many performers less handicapped. He sang *My Mammy* and told a number of breezy stories.

Schickl's wonderful marionettes were a rare delight. Nothing seemed too intricate for the animated puppets to perform. The Chinese dance was a rhythmic triumph. The many transformations were as novel as they were amusing.

Ida May Chadwick and her Dad in "Wiggin's Post Office" followed. *Miss Chadwick* appeared first as a show girl resplendent in white with slashes of red, and then changed to her famous "Tilly" character—a bright-eyed child with snappy ideas. *Dad Chadwick* played the old Postmaster for all it was worth, and begged the audience not to encourage *Tilly* in her antics. They introduced some new dance steps that heightened the comedy and closed to tremendous applause.

Yvette with *Eddie Cook* and his saxophone and *Kino Clark* at the piano, put over a well named "Smart Production." *Yvette* played *Sousa* effectively on her violin. She sang *I've Waited So Long With Cook*. *Clark* used *I Never Knew*. Her three costume changes harmonized well with the attractive setting, and the gowns were a treat.

After intermission *Jean Grapes*, assisted by two plants in the audience, displayed a good stage voice. The harmony was effective. She sang *I'm Alone, I Found A Rose in the Devil's Garden*, and *I've Got the Blues for my Old Kentucky Home*. The tenor sang well and his comedy was good.

Francis X. Bushman and *Beverly Bayne* put over a satirical comedy "Poor Rich Man" by *Edwin Burke*, which was well acted and contained the element of suspense with a surprise finish. Both *Mr. Bushman* and *Miss Bayne* were cordially received, and after the playlet was over they expressed themselves as gratified to be appearing in person before their audiences after having appeared in four hundred and seventy photo-plays.

Harry Breen was a scream. His imaginary conversation with "mamma," who is supposedly in an upper window, was the big laugh of the evening. His nut comedy is really very good and he puts himself over with a bang.

The *Clinton Sisters* closed with "Cartooning in Danceland."

CONN.

NEW ACTS

Will Morrisey as Master of Ceremonies

Will Morrisey has gotten away from his conventional routine of work and this week he is billed as "Master of Ceremonies" at the Riverside, where he acts as announcer for the various acts comprising the program. Morrisey introduces each specialty with a comedy speech and during the projection of the abbreviated film, showing "Topics Of The Day," he comments on the various lines thrown off the screen. With Avey and O'Neill, Morrisey also gets in some good laugh producing situations and Harry Carroll helps to bring out the wheezes prepared by the versatile William. This method of work was originally introduced in eastern vaudeville houses by James J. Morton, who remained several weeks in all the eastern Keith theatres. It's a good idea and found favor with the Riverside patrons, although Morrisey doesn't get quite as much out of the stunt as did Morton. O'CONNOR.

Eddie Ross in Vaudeville

Eddie Ross has finally arrived in vaudeville after season after season as a staple minstrel specialty. Ross made his metropolitan debut this week at the Palace and fortune favored him with a good position on the bill. Ross opens with a monologue, strictly original, gathering a consecutive string of laughs with his descriptive lecture and closes with a banjo solo. The musical finale gave Ross a volley of applause and he was forced to make a speech. Ross is sure-fire for vaudeville and should have invaded the field years ago. Now that he has arrived he will undoubtedly make his stay a lengthy one. O'CONNOR.

William Rock Returns

William Rock is back in vaudeville with a girl act, chiefly supported by Hazel Webb, blonde, pretty and vocally excellent. Rock has selected for his return to the variety theatres a repertoire of numbers with which he has been identified for a score of years. He has provided his vehicle with a rather elaborate production, but the material is badly lacking. The numbers are all exclusive, some dating back to the vaudeville reign of Rock and Fulton. The girls with the exception of Miss Webb and Helen Ely, while entrusted with parts generally shouldered by principals, run toward the chorus girl speed in ability and general appearance and while the contrast insofar as ability is concerned gives Rock a corking

return, the act as a whole is decidedly disappointing. Some years ago at the Fifth Avenue Theatre we heard Rock deliver a speech about vaudeville conditions, following the presentation of a new sketch. That speech suggested wonderful possibilities for Rock as a monologist. After looking over the present vaudeville vehicle of Rock's we would rather see him "single," for we know he could make good. He will never make good with the act he brought to the Palace as a headliner this week.

O'CONNOR.

Marie Nordstrom in "Tick Tock"

Marie Nordstrom's new vaudeville vehicle is aptly titled "Tick Tock" and consists of a series of character studies, Miss Nordstrom working unassisted. Opening in one with an introductory lyric descriptive of the ensuing numbers, Miss Nordstrom goes into "three" with a special set depicting an Italian restaurant. The number is self explanatory and tells lyrically of a conversation between two diners. A Jay number comes next in order, the act closing with a cabaret singer's plaint, well written and excellently handled. Miss Nordstrom's voice seemed off gear, but this was noticeable only in the opening song, for the balance of the act is read rather than sung. She was rewarded with a solid hand of applause in the fourth spot on the Palace program. O'CONNOR.

VARIED SHOW AT THE ALHAMBRA

Frisco and Julius Tannen Score Heavily

This week's headliner at the Harlem Keith house is Frisco, the American Apache, so-called, assisted by Loretta McDermott and Eddie Cox, the latter vying with his two associates for the honors earned by the trio. Frisco has improved his routine and even since his recent opening at the Palace, the affair is running along in much better style. Loretta McDermott gives the act a touch of class and Cox's dancing and good voice help out immensely.

Julius Tannen, the chatterbox of vaudeville, is the added feature of the program, offering a swift routine on the voice of public minds. Tannen stands out alone in the class of vaudeville monologists and is always dependable for up to date material. This engagement is no exception and Tannen walked away with one of the big hits of the bill Tuesday night.

Billy Abbott and his violinists have a pleasant musical offering, formerly shown in vaudeville by Herman Timberg. Abbott, formerly of Abbott and White, has a cheerful stage presence and leads the aggregation to a sure fire hit.

Bruch Morgan and Franklin Gates with their "Personification Of Nonsense" kept the house in good humor corralling a string of consecutive laughs with their nifty routine.

Watts and Hawley scored easily with their melodious specialty and Nati Bilbanita, who recently was seen at the Palace, has become more acclimated to this country and Harlemites appreciated her Spanish rou-

Vaudevillians—VIII



RICHARD KEAN

Who is offering clever dramatic characterizations to vaudeville patrons?

tine of dances with a liberal hand of applause.

Mr. and Mrs. Norcross completed the bill, which was augmented by the usual films. O'CONNOR.

CHICAGO—MAJESTIC

Ford Sisters and Swor Brothers Score

The bill at the Majestic is the most interesting there presented in many weeks, and the house was vociferously appreciative from start to finish. The Four Lamy Brothers start things off with some gasp-producing trapeze feats which are much above the average, and Claude Golden fills second place ably with some admirable card-tricks.

The Ford Sisters, with their picturesque, colonially-garbed orchestra, then occupy twenty fast-moving minutes with clever dances, the effect of which is augmented almost as much by their lovely costumes as by their symmetrical legs. The staging, also, is delightful.

Tony Hunting and Corinne Frances follow, with their quaint comedy, "The Flower Shop," in which Mr. Hunting, in his funny makeup, offers some really superior comedy.

Elsa Ruegger, the well-known cellist, played with her usual ardor and sympathy, to the accompaniment of Edmund Lichtenstein and her sister Valerie.

The Swor Brothers, John and Albert, stopped the show with their matchless impersonations of two belligerent Negroes.

Vera Gordon's sketch, "Lullaby," in which she is making her first appearance in the flesh since her appearance in "Humoresque," is a tawdry and preposterous thing, lurid with impossible melodrama. Her support, too, to a man—and a woman—is also, nothing to wax rhapsodical about. But Miss Gordon is so wonderful a delineator of her part that it is a great pity that her talents have no more effective a vehicle.

Bert Fitzgibbon was as sidesplitting as usual—which is a muchness—and the afternoon closed with art silhouettes presented by William Downing and the Misses Margaret and Beulah Stewart. SELDEN.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

I Found a Rose	Jean Crassus
Lilah	Ruby Nurion
My Mammy	Jack Joyce
It's All Over Now	Frank Horst

CHICAGO—PALACE

Hyams and McIntyre and Cameron Sisters Good

Despite inclement weather, the new show at the Palace pleased a somewhat unresponsive crowd, for the varied character of the program and its real worth succeeded finally in arousing enthusiastic applause.

In these days acrobats must do all sorts of things, and Booth and Nina contrive to play the banjo while doing devious bicycle riding turns. Musically the playing is not of a very exalted character, but it attests the double dexterity of the girl. The act closes with a thrilling jump.

Jean Boydell, eccentric comedienne, can work her way upward on the bill if she can manage to introduce a bit of contrast into her meritorious act. Now she does male impersonation and a "nut girl" oddity which win laughs and curtain calls.

Rupert Hughes, whose supply of literary matters appears to be inexhaustible, provides the medium for William Gaston and company, a sketch called "The Junior Partner." The action is fast and Gaston in his characteristic mood reels off gags, which, like boomerangs, come back as laughs.

Something of a dawdler is Leo Beers, whistler, talker and pianist; a dawdler because he strives so strenuously to appear unconcerned. His idea is a good one and possesses comic value, but we believe he overworks it. Besides he is clever enough to get by without overplaying the stunt. That song about a cat did not impress us very favorably, though we found much of his material crisp and new.

Dancing and a bit of the *risqué* is the mingled effort which the Cameron Sisters, Madeline and Dorothy, offer, with the assistance of William Gaston and Edwin Weber. The girls dance well and gracefully and live well up to the reputation for cleverness which they have thoroughly established.

Corrie De Mar, that ingratiating comedienne, joyously entertained with her wedding guest chatter, bride purchasing and motion picture close, a real surprise. She took three good curtain calls.

That forever youthful pair, John Hyams and Leila McIntyre, always great favorites here, gave "Maybloom," their well-known little number with music. Both players are conscientious artists who give positive distinction to a vaudeville bill. Hyams has modish humor and is always polished, and Leila sings beautifully.

Fred Fenton and Sammy Fields amuse with some blackface dancing though creating laughter is their chief intention. The bill closes with Galetti's Baboons in "A Day at the Races," with a miniature stage, tiny barber shop and other appurtenances of animal worldom. CARR.

(Bills continued on page 600)

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FLORENCE DIXON

The charming film player, who was recently seen with Conway Tearle in "The Road of Ambition," a Selznick picture, is here wearing a Bonsuitt-Teller creation with a foundation of white satin and a draped bodice with delicate cream colored lace draped over skirt and shoulders. The lace is caught over the hips and fastened with pastel shades of roses made of velvet and shading to delicate green, pink and yellow. Leaves of pale green are caught with roses and both fall gracefully down the front and back of the skirt



ALLYN KING

The dainty Miss King, who is one of the attractions of "Ladies' Night" at the Eltinge Theatre, demonstrates just how well sports clothes can look when properly worn. She is adorned in a Brazil and Norden out-door costume of Here-N-There in a pattern that suggests a broad plaid. The skirt is untrimmed except for a row of pleats at the side. A scarf of Delavauit and a nubby hat complete the costume.

Photos by
Old Masters

The Footlights

DOLORES CASSINELLI

Every woman who sees this H. C. Schroeder frock of navy blue and white printed Pussy Willow will be as anxious to wear it as Miss Cassinelli, who appeared in it in the afternoon Tea at the Ritz scene of the Silk Pageant given in connection with the International Silk Exposition recently. Miss Cassinelli, who it is reported, is soon to return to the screen in a film version of "Spanish Love," adds a string of pearls about her neck and wears a jaunty jet trimmed hat as the finishing touches.



Photos by
Old Masters

MARIE WELLS

It is quite easy to understand Miss Wells' feeling of being well dressed in this Markowitz dress of Rosanara Crepe. It is built along graceful straight lines, which are accentuated in embroidery. The design of the frock, and especially of the skirt, is youthful and girlish and ideally suited to Miss Wells' type of figure. A J. M. Morehead hat of cellophane trimmed with wide-sweeping wings, tops off a chic costume.



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APRIL 2, 1921

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Alice Lake and her director, Wesley Ruggles, enjoy a dinner al fresco between scenes of a new Metro picture being made in the vicinity of Big Bear, in the San Bernhardinos



Studio Manager A. L. Thompson and Director George L. Cox make friends with the latest addition to the acting forces of the American Film studios

Little Trips to Los Angeles Studios

By James Curzon

HOWARD HIGGIN, production manager for Cecil B. DeMille's productions at the Lasky studio, offers an interesting revelation on the development of motion picture production. For the settings of "The Great Moment," which will be Gloria Swanson's first starring vehicle for Paramount, a Russian ballroom scene was constructed, modelled after original photographs of a ballroom from an imperial palace in Moscow. Mr. Higgin recalls that the same photograph was used as the model for a scene of a picture made five years ago.

"The earlier set was built upon

The Same Site

where the present one has been constructed," he declared. "Canvas flats were the chief materials used in the construction work, and all the scenic decorations were designs painted as on theatrical scenery. Blacks and grays alone were employed by the painter. The tile floor was painted on floor cloth, and the furniture, which was not at all typically Russian in style, was used because it was the nearest thing obtainable to the originals. The picture in which the set was used was called 'The Sowers,' and was one of the first to be produced at the Lasky studio by William DeMille.

"The new setting is an excellent example of the efficiency of the studio departments today. Everything is modelled closely after the original. Real plaster and carved effects form the art work, which was formerly an effect gained with the painter's brush. Instead of canvas flats, real lumber and plaster are used in construction just as in permanent building. Instead of simple blacks and grays, many lavish colors lend a decided richness of tone. The furniture used

and each piece is an exact copy of the furniture used in the original sketch from which the set was modelled. Small squares were painted to represent tile flooring, and were laid by experts so that the flooring in the New Russian sets are an exact imitation of the tile floor of the original."

Tom Moore started on Friday on the Charles Kenyon original, "Beating the Game." Victor Schertzinger will direct. Moore's previous picture, "Made in Heaven," from William Hurlbut's comedy, was shown in preview at the Neptune Theatre, Venice, where it scored a big hit.

Henrietta Crosman, who came to the Coast to rest in the California sunshine with her husband, Maurice Campbell, who is directing Bebe Daniels in her next picture for Realart,

Has Been Persuaded

to come out of her retirement and appear once as a star at the Community Theatre in Hollywood, "Belinda," a comedy by A. A. Milne, is to be the play, and it will bring to a close the season of the Community Players. William Worthington, Phillip Hubbard, Helenita Lieberg, Clark Marshall, and Joyce Percy will support Miss Crosman.

Harry Myers will be seen in the leading role opposite Bebe Daniels in "The March Hare," which she is now making for Realart.

After her trip to New York, Viola Dana is once more at work at the Metro studios. The picture is an adaptation of a Saturday Evening Post story called "Caretakers Within," and is at present called "Life's Darn Funny." Gareth Hughes will play the leading male role.

In the New Set

was all made in the studio workshops,

Laurel Canyon and is building a home there.

After great difficulty in finding the right actor for the leading male role in "Without Benefit of Clergy," the first Kipling story which Pathé will produce, Director James Young has at last found one who fills the requirements. He is Thomas Holding.

Mary Miles Minter will have the services of Monte Blue as her leading man in the film version of "Moonlight and Honeysuckle" which she is making for Realart.

George Stewart, brother of Anita Stewart, who has been appearing in Selznick pictures in the East, is to appear in an Arthur Somers Roche story in which Alice Lake is to be starred by Metro.

Douglas Fairbanks and Jack Pickford added their names to the

Already Long List

of those who acknowledge the supremacy of Metro's indoor ball twirlers the other day after a one-sided contest at the Fairbanks studios, in Hollywood. The record of the Metro victory is 16 to 4.

Owing to the temporary disability of Buster Keaton, Metro's star-comedian-twirler, and two enforced absences, it was necessary for the Metro players to go into action with a re-organized team. The changes did not appear to have any bearing upon the result, however.

Bert Haynes pitched for Metro, while Doug himself captained his players from the side lines, owing to his broken fingers. The well placed drives of Craig, Christer, Goodnight and Hunt are credited with driving the Fairbanks aggregation from the

The victorious Metro team is arranging

A New Schedule

of games for the Studio Circuit that will carry it through to the season for the outdoor game.

Gouverneur Morris' second original, "Ace of Hearts," is progressing rapidly under the watchful eye of Wallace Worsley. The author is on the set daily in collaboration with the director.

Lambert Hillyer, well known

As a Director

and a scenario writer, having recently written and directed several of the William S. Hart pictures, has been engaged by Goldwyn to write the continuity for Katherine Newlin Burt's story written directly for the screen, "The Man from Lost River."

The new Wallingford picture which Vitagraph is at work on is progressing nicely. Tom Gallaway will play the title role of "The Son of Wallingford," while old man Wallingford will be played by Wilfred North and Blackie Daw will be played by George Webb.

Will Rogers is in the midst of filming the "Romeo and Juliet" episode of his new comedy, "Doubting for Romeo," written by Elmer L. Rice, under the direction of Clarence Badger, and the studio is a riot of color with the fifteenth century Italian costumes called for by the dream scene of the Arizona cowboy. In this scene Will Rogers appears for the first time in tights despite his five years with the Ziegfeld "Follies."

Photography will be completed at the Goldwyn studios this week on the forthcoming Reginald Barker Production, "The Old Nest," from Rupert Hughes' novel of the same title. Roland Rushton was recently added to the cast.

"A TALE OF TWO WORLDS"

Goldwyn Presents Thrilling Melodrama

Story by Gouverneur Morris. Produced by Frank Lloyd. Released by Goldwyn.
 Newcombe.....J. Frank Glendon
 Sui Sen.....Leatrice Joy
 Ling Jo.....Wallace Beery
 Ah Wing.....E. A. Warren
 Attendant.....Margaret McWade
 One Eye.....Togo Yamamoto
 The Worm.....Jack Abbe
 Chinaman.....Louis Cheung
 Slave Girl.....Chow Young
 Ah Fah.....Elia Lee
 Servant Spy.....Ah Wing
 Windias Man.....Gore Kino
 Dr. Newcombe.....Arthur Soames
 Mrs. Newcombe.....Edythe Chapman
 Mr. Carmichael.....Dwight Crittenton
 Mrs. Carmichael.....Irene Rich

The screen production of Gouverneur Morris' story, "A Tale of Two Worlds," is a thriller!

Melodrama pulses through its veins, so to speak, and the excellent acting and several spectacular sets help to make it a first class picture of the melodramatic type.

Malice gleams in the slanting wicked orbs of a wealthy Chinaman of influence. Pretty girls are bought and sold. Secret torture chambers wring gasp after gasp from breath-

less audiences. And jeweled daggers from the Orient drip with gore!

There is, of course, a love story underlying it all. Robert Newcombe, an American collector of Chinese curios, becomes more than interested in the bewitching Sui Sen and not until the day of her marriage to Ling Jo, the influential scoundrel mentioned above, does Newcombe, or Sui Sen herself, know that she is not Chinese but American. Newcombe, with the aid of the Worm, a humble but devoted servant in the household of the guardian of Sui Sen, finally extricates her from her difficulties, while Ling Jo dies a slow and horrible death in his own torture chamber.

The ever popular Leatrice Joy makes a charming Chinese maiden. As we have already stated the whole cast does first rate work throughout the entire picture, but Wallace Beery and Jack Abbe are worthy of especial commendation.

HESPERIA.

Below, Sui Sen causes some little sense of inharmony in the unfamiliar life of a Western household

—but in the insert she seems to have found the way out. There proves to be another way out, however, and a pleasanter one





Above, Anna Q. Nilsson and her clerical father-in-law seem to have very little in common—in fact Miss Nilsson seems bored

(Right) Her marriage proves to be a tragic experience to Ember as played by Miss Nilsson in "Without Limit" (Metro)

"WITHOUT LIMIT"

Metro Presents Thrilling All Star Feature

Adapted from a story by Calvin Johnston. Directed by George D. Baker. Produced by Sawyer and Lubin. Released by Metro.

Ember Edwards.....Anna Q. Nilsson
David Marlowe.....Robert Frazer
The Rev. Marlowe.....Frank Currier
Mrs. Marlowe.....Kate Blanck
Clement Palter.....Charles Lane
Bunny Fish.....Robert Schable
Charley.....Thomas W. Ross
The Landlady.....Nellie Anderson

Robert Schable gives a splendid performance as the villain, and Robert Frazer plays the weakling husband in expert fashion. Charles Lane does a fine piece of work as the keeper of a gambling house and Thomas W. Ross is delightful as his assistant.

HESPERIA.

Adapted from Calvin Johnston's story, "Temple Dusk," Metro's film drama "Without Limit" has a theme that is a winner. Suspense and action and more suspense are constantly in evidence, but with them is a feeling for real character drawing that brings the melodramatic plot close to home. Good direction and excellent acting are of course largely responsible for this quality.

Ember Edwards, says the story, at a wild dinner party, enters into a matrimonial bargain with a drunken coward. The revelries continue until the newly-weds have lost their meager fortune, including the self-respect of the groom, the latter being occasioned by his raising a check. When he finds what he is in for, so to speak, he gracelessly disappears leaving his bride to be cared for by his humble parents in the parsonage.

There Ember finds life dull and uninteresting. She craves excitement. So she seeks and finds it in her former haunts, and, right here is where old man Temptation steps in. How narrowly she escapes destruction we shall not recount. Suffice it to say that the prodigal returns in the nick of time, thereby restoring his bride's happiness. And let us also mention that the villain gets his due as, of course, is the windup of all well regulated plots.

The ever charming Anna Q. Nilsson, as Ember Edwards, proves her capability again and shows us how versatile she really is. The supporting cast is excellent.

Below, Anna Q. Nilsson is so intent upon the game of chance it is not too much to guess that she has some money at stake



"THE MISTRESS OF SHENSTONE"

Pauline Frederick in Robertson-Cole Feature

Adapted from the novel by Florence L. Barclay. Directed by Henry King. Released by Robertson-Cole.

Lady Myra Ingleby.....	Pauline Frederick
Earl of Airth.....	Roy Stewart
Sir Deryck Brand.....	Emmett C. King
Ronald Ingram.....	Arthur Clayton
Billy Cathcart.....	John Wilkes
Margaret O'Mara.....	Helen Wright
Susannah Margatroyd.....	Lydia Yeomans Titus
Amelia Margatroyd.....	Rose Gore
Eliza Margatroyd.....	Helen Muir

there is a trifle too much film spent on character building, and because of this the action lags. However, when the different characters are firmly planted, one realizes that all that has gone before was entirely essential. Later the action breaks into a rapid stride and moves along swiftly. The picture draws largely on heart interest and sympathy.

Two problems form the basis of the story. Would you, (provided of course you were a woman) marry the man who had killed your husband? And, were you a man, would you woo the wife of your best friend? The conflict of the two minds and their efforts to find a way out are well portrayed. Little or no by-play hinders the progress of the romance and the mental conflict under which the principal characters labor. The picture has been directed with subtlety and a keen human understanding.

MARGOLIES.



At the top of the page,
Pauline Frederick as
Lady Myra Ingleby in
"The Mistress of Shen-
stone" (Robertson-Cole)

Above, things seem very
difficult for Miss Fred-
erick in spite of her
beautiful gown and her
luxurious surroundings

At the right, Lady
Myra's unhappiness
reaches its climax and
then—things take a turn
for the better



"WHAT EVERY WOMAN KNOWS"

Paramount Films Barrie's Comedy

Adapted by Olga Printzias from the play by Sir James M. Barrie. Produced by William De Mille. Released by Paramount.

Maggie Wylie.....	Lois Wilson
John Shand.....	Conrad Nagel
Alick Wylie.....	Charles Osgood
David Wylie.....	Fred Huntley
James Wylie.....	Guy Oliver
Charles Venables.....	Winter Hall
Sybil Tenterden.....	Lillian Tucker
Comtesse de la Briere.....	Claire McDowell
Scotch Lawyer.....	Robert Brower

While the title of the story suggests a usual theme, the situations are handled in an unusual way.

Maggie Wylie played convincingly by the wholesome Lois Wilson, is introduced as a "spinster" at twenty-five. Sensing Maggie's inner craving for romance, her doting brothers take advantage of the discovered intrusion of John Shand, a character filled to perfection by the rather aesthetic Conrad Nagel, who comes in quest of the book lore stored away in the family library, while the Wylies sleep. The serious minded youth is offered five years of education in exchange for a written agreement to marry Maggie.

Backed by Wylie money, he becomes a political leader, famed for oratory and speeches. He condescends to marry Maggie, declaring his glory all of his own making. Maggie merely laughed in her sleeve and went on typing and injecting into John's speeches her saving sense of humor.

To make John more obnoxious he falls in love with Lady Sybil, openly claiming her as his inspiration—on his wife's birthday.

Maggie appears to magnanimously give up her husband, knowing in her own staunch heart that she has irreversibly blended herself with John's success—and leaves him to discover it.

John undertakes to write his greatest speech with Lady Sybil as his "inspiration"—and fails. But Maggie, true to her colors, turns up

at the psychological moment with a revision of the speech and saves John's career.

Then she plays her master stroke by offering the already bored Lady Sybil the keys to the family linen chest. Her patrician ladyship retires ingloriously and leaves the field to Maggie.

John at last discovers "What Every Woman Knows" and admits he "hasn't done it all himself." But magnificent Maggie refuses to allow her idol to come down from his pedestal, asking only that he shall laugh at her and thus grow "fond" of her.

As a grand climax the serious jinx of a hubby laughs.

Included in the fine cast are two old Biograph favorites who lend real atmosphere and artistry to the picture—Robert Brower and Claire McDowell.

ELITA.



Below, John has a bit of a scene with Lady Sybil, and Maggie—looks on



Above, Maggie argues with John as tactfully as she can in the presence of so many witnesses

At the top of the page, Lois Wilson and Conrad Nagel in "What Every Woman Knows" (Paramount)

Is That So!

JOHN S. ROBERTSON, director of "Sentimental Tommy;" Mrs. John S. Robertson, George Fawcett, who plays Dr. McQueen in the film play; and Richard Barthelmess saw "Sentimental Tommy" at the Criterion Theatre on the opening day, and added their applause to that of the audience.

Tweedy Dan is to be the featured star in a new series of two-reel comedies which are to be distributed by the Reelcraft Pictures Corporation.

Phoebe Hunt, leading woman in the Wilkes' Stock Company at the Majestic Theatre, Los Angeles, has been chosen for the leading feminine role in the Frank Lloyd Production by the Goldwyn Company of "The Grim Comedian," by Rita Weiman.

May Collins Has

has the feminine lead in the second picture she has ever played in, Goldwyn's "Look Before You Leap."

Mrs. Leone Bracker, one of the most popular of the younger artists of the country, has been engaged by Goldwyn to draw the posters for "Wet Gold."

Howard Short has been engaged by Joe M. Schenck for a comedy role in Constance Talmadge's next picturization of an original story by John Emerson and Anita Loos, temporarily titled, "Beauty or Brains."

Jack Ford is preparing to begin work on "Christmas Eve at Pilot Butte," a forthcoming Universal photodrama for Harry Carey.

Reginald Denny, Who

has played leading roles in several Paramount pictures, has been cast for an important role in "Footlights," Rita Weiman's story, on which Elsie Ferguson is now at work.

Robert Edgar Long, for three years general press representative for D. W. Griffith, has resigned from the organization to become a consulting director in advertising and publicity.

Gladys Walton has recovered from the indisposition which confined her to her home for several weeks and is ready to begin work on "The Man Tanner," a circus story, in which she will be directed by Harry B. Harris.

Frank Mayo's next starring vehicle will be "Three in a Thousand," from the story by Ben Ames Williams.

Bayard Veiller, playwright, has foresworn the stage and will devote his entire efforts henceforth to directing motion pictures written by himself and others.

Edward Hearn Will

portray a doctor in "The Face of the World," Irvin V. Willat's next independent production for W. W. Hodkinson release.

Edwin Willat, brother of Irvin, and C. A. (Doc) Willat, has joined the production staff of the Willat Productions, Inc., as head cameraman.

Genevieve Berte, the little Christie bathing girl, is playing the feminine lead in "The Galloping Devil" and "The Struggle," starring Franklyn Farnum.

Frank Grandon is preparing to start production on a series of features for National Exchanges, Inc., release.

Gordon Mullen is enjoying a much-needed rest after his strenuous work

in Irvin V. Willat's "Partners of the Tide."

Frank Evans and Mack Barnes have been added to the cast of "Experience," which George Fitzmaurice is making for Paramount.

Frank Borzage, Who

has completed the photography of "Get-Rich-Quick Wallingford" for Cosmopolitan Productions, has begun shooting on "Back Pay," adapted for the screen by Frances Marion from the story by Fannie Hurst.

Malcolm Bradley, a Shakespearean



Above, Douglas MacLean whispers something to Gladys George in "Chickeny" (Paramount)



Metro Buys "Moonlight"

"Moonlight," by George Kibbe Turner, a dramatic story for the screen, has been purchased for production by Metro, for whom it was especially written. The selection of the cast is now being made by Bayard Veiller and the story will be transferred to the screen at an early date.

German Picture Retitled

"Anne Boleyn," the German feature picture which will be released by Paramount, has been retitled "Deception." Hugo Riesenfeld plans to show it at the Rivoli the week of April 17.

DRAMATIC MIRROR & THEATRE

A PROMISING CHARACTER ACTOR

Al. F. Thomas Has Bright Future on Screen

A strong and pleasing personality and an exceptionally good actor are the chief reasons for the success of Al F. Thomas, who has rapidly forged to the front as one of the best character men in motion pictures to day.

Mr. Thomas is a native of New York, and is considered to be one of the most versatile character actors on the American stage.

He is a most finished artist in concealing his identity and making his character true to life. In make-up he has few equals, which can be seen by his portrayal of different types in close-ups without the slightest detection.

Among his various types of characterization, you will find everything from the Hebrew, the Greek, the Hindoo, the Negro, the dissipated roué, the "dope," the typical crook to the well dressed confidence man, and the coolie.

One of his recent additions is the character of a Chinese, which Mr. Thomas interprets for the Pathé Company in "Roaring Oaks," a forthcoming release. His action and looks are, without doubt, those of the silent Mongolian, and his make-up is a masterpiece.

Mr. Thomas distinguished himself as being thoroughly schooled in the histrionic arts in his wonderful make up and portrayal of different characters in the "Law of the Yukon," recently produced by the Charles Miller Company.

He played the leading role in the "House that Jack Built," he supported Mine Petrova as "James Austin," and two other prominent characters in "The Soul Market" which were conceded to be very strong emotional acting characters of the production; he scored a big success as "Tom Adams," in the support of Edward Breese; and played "John Mercer," heavy, in "The Eternal Law." As Assemblyman Jones, he supported the famous Pauline Hall, and played the character of Jack Foster, the leading role in the "Rule of Reason."

He has made wonderful progress in photoplay acting and is possessed of excellent taste, sympathy, refinement and a splendid insight into human nature. His record of clean-cut, well-known characters, and his natural ability and qualities predict for him a successful future.

Sign Emerson and Loos

John Emerson and Anita Loos will continue to write and supervise a series of productions for Constance Talmadge during the next year, according to a contract signed with Joseph M. Schenck yesterday. Under the terms of this contract, the authors will make a series of four pictures for Miss Talmadge. Vic Fleming will direct them.

To Film Bojer Story

"The Face of the World" will be the first production to be made at the new Willat "Fairylane" Studios at Culver City. This book is the first of the works of Johan Bojer, the Norwegian author, to be transferred to the screen.

STATE CENSORSHIP OPPOSED

Film Interests Mass Forces at Albany to Fight Measure

THE motion picture interests are preparing to use all means in their power to prevent the enactment of the Lusk-Clayton bill, which establishes a state motion picture censorship commission. The producers claim its enactment would cramp artistic expression, while exhibitors say that its enactment would seriously affect their business. In reply to these assertions the proponents of the bill declare that it will lead to better pictures and that morals of the public are at stake.

The motion picture exhibitors met in Albany last week and issued a statement saying that the motion picture censorship is "an insult to red-blooded American men and women" and that the measure has for its principal purpose the creation of jobs for reformers.

Senator Lusk maintains that none of the amendments so far proposed

by the motion picture people has been written into the bill, which is in committee in both houses. The whole matter of amendment has been held up pending the hearing Tuesday of next week. Any amendments deemed necessary will be offered after the hearing.

Governor Miller has gone on record as being in favor of legislation which would aid in the elimination of certain types of pictures.

The bill now under consideration creates a commission of three members, appointed by the Governor with the consent of the Senate. The members are to serve for five years at salaries of \$7,500 each. The sum of \$75,000 is appropriated to start the commission. The bill if enacted will become effective on August 1.

The real test of strength will take place April 6, when there will be a hearing on the bill before the joint legislative finance committees.

M.P.D.A. Ball Soon

The Motion Picture Directors' Association third annual ball, scheduled for April 2, gold room, Hotel Astor, shows promise of being a lively affair. It is predicted that it will surpass in brilliancy and color anything of the kind previously known. The attendance will embrace not only the most celebrated talent of the motion picture field, but also many well known stars of the legitimate stage. Among noted screen personalities who have already reserved boxes are D. W. Griffith, Dorothy and Lillian Gish, Charles Giblyn, Tom Terriss, Pearl White, Sidney Olcott, J. Gordon Edwards, Owen Moore, Robert Ellis, William Farnum, George L. Sargent, Richard Stanton, George B. Seitz, William Fox, J. Searle Dawley, Charles Brabin, Pat Powers, Nicholas Power, John Zanft and Joseph W. Farnum. Orders for tickets have been coming in rapidly during the past week until the limit of 700 in attendance is within easy reach.

Frances Marion Directing

Frances Marion is directing "Just Around the Corner" for Cosmopolitan at the Metro Studio. Begun under the title of "The Superman," this production is a consolidation by Miss Marion of several of Fannie Hurst's stories. The cast comprises Sigrid Holmquist, Lewis Sargent, Margaret Sedden, Edward Phillips, Peggy Parr, Madame Rose Rosanova, Fred Thompson and William Nally.

Wyndham Standing Engaged

Wyndham Standing has been added to the cast of Hugo Ballin's "Ave Maria," now being produced for Hodkinson release. He will of course play the leading masculine role while Mabel Ballin will be the heroine of the story written by a Dominican nun. Standing's part in the drama will be the first he has essayed since his return from a holiday in England.

Dinner to D. W. Griffith

D. W. Griffith was the principal guest at a dinner and dance given at the Hotel Astor last Sunday night by the Friars. Among the guests at Mr. Griffith's table were Alice Brady, Mae Murray, Dorothy and Lillian Gish, Norma and Constance Talmadge, Hope Hampton, Marion Davies, Mr. and Mrs. R. H. Burnside, Jules E. Brutatour, Hon. James J. Walker, Marie Dressler, Rennold Wolf, Joseph Schenck, John J. Gleason, Walter C. Kelly, Beatrice Fairfax, Daniel Frohman, Madge Evans, and Anthony Paul Kelly. William A. Brady and Thomas Dixon were the principal speakers, both talking against the "blue laws" and the proposed censorship of moving pictures.

New American Special

"Payment Guaranteed" has been completed by the American Film Company and is ready for distribution through Pathé, in accordance with the new arrangement recently entered into. This is the first American Special to go under the new regime. Margarita Fisher is the star, Cecil Van Auken, Hayward Mack, Harvey Clark, Harry Lonsdale, Marjorie Manners and Alice Wilson are in the cast. George L. Cox directed and Lois Zellner wrote the story and scenario.

Jackie Coogan in Vaudeville

Jackie Coogan, having risen to fame in pictures, has been engaged to appear in vaudeville at the Keith theatres. His salary is said to be \$2,500 a week. He is not to perform a set "act" but will make a speech telling incidents that happened while he was making "The Kid" and "Peck's Bad Boy."

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 588, 589, 590 and 591 of this issue.

Directors—VIII



BAYARD VEILLER
Who has just finished directing his first picture for Metro.

First of "Scattergood" Series

"Scattergood Makes a Match" is the title of the first of a series of twenty-four "Scattergood" two-reel comedies which have been adapted for the screen from the works of Clarence Buddington Kelland and which are now being filmed by Edna Schley for release by Irving M. Lesser through his Western Pictures Exploitation Company.

In view of the silent drama reviving the "Scattergood" stories, arrangements have been completed with Harper Brothers, publishers of the books, to re-issue the volumes and their sixty-odd stories.

William H. Brown as "Scattergood Baines" is the star of the screen subjects. Alfred McKinnon has been assigned the directorship of the series. In "Scattergood Makes a Match," in addition to Brown, will be seen Charles Gordon, Magda Lane, Hal Wilson, Ruth Handforth and others.

Cast of "Boomerang Bill"

Tom Terriss is well into the work of shooting "Boomerang Bill" with Lionel Barrymore in the title role. Jack Boyle is responsible for the story, which was written for the screen by Doty Hobart. Besides Mr. Barrymore, those chosen for parts in the picture are Marguerite Marsh, Frank Shannon, Matthew Betts, William Parks, Leslie King, Miriam Battista and Corp Williams.

Next Lytell Feature

After completing the final scenes in "The Man Who," a Maxwell Karger production for Metro, Bert Lytell left for the West Coast studios of the company at Hollywood, where after an absence of nearly a year in the East, he will start work upon his forthcoming picture, "A Trip to Paradise," adapted from Franz Molnar's famous stage success "Lillian." Virginia Valli will be his leading woman.

Original Rinehart Film

An original photoplay by Mary Roberts Rinehart will go into production soon under the direction of E. Mason Hopper. It is tentatively called "A Glorious Fool." J. G. Hawks is writing the continuity.

OPPOSE FILM

N.A.M.P.I. Against Clara Smith in Pictures

Following news from Oklahoma that Clara Smith Hamon, who was recently acquitted of the charge of slaying Jake L. Hamon, is to appear in films, energetic protests were received by the National Association of the Motion Picture Industry from organizations of film interests throughout the country. These protests were coupled with the request that the Association, whose membership represents ninety per cent of picture production and distribution in the United States, take some effective action to prevent the making or showing of any film in which Clara Smith Hamon might appear. William A. Brady, president of the National Association, has placed the organization on record as unalterably opposed to the making of such a film.

"If it is true that this woman who figured so prominently in a notorious murder trial, has signed a contract to appear in a certain motion picture," said Mr. Brady, "every reputable film distributor should refuse to market it. Every exhibitor in the country should refuse to play it in his theatre if the picture should be made. Certainly no member of the National Association of the Motion Picture Industry would have anything to do with such a production. If, in the face of the vigorous protests against the making of such a film, the men behind the plan should be foolish enough to go ahead and make it anyhow, I am confident that the producing and distributing companies which are members of the National Association would refuse to allow their own pictures to be shown in any theatre in which such a film might be exhibited. The motion picture industry is essentially clean."

According to the news from Ardmore, Okla., Clara Smith Hamon has signed a two-year contract with the Oklahoma Moving Picture Company of Oklahoma City, under the terms of which she will receive twenty-five thousand dollars as an advance payment and fifty per cent of the profits of the company.

Betty Compson's First

"At the End of the World" the picture which will mark Betty Compson's first appearance as a star under the Paramount banner, is to have an unusually strong cast. Among those who have already been selected are Mitchell Lewis, Milton Sills and Carson Ferguson. Penrhyn Stanlaws will make his debut as a full fledged director of motion pictures, this being the first production in which he has taken complete charge.

In "The Grim Comedian"

"The Grim Comedian," Rita Wei-man's original scenario, went into production this week under the direction of Frank Lloyd. Goldwyn has borrowed for the leading male role Jack Holt, one of Paramount's leading men. The leading feminine role will be played by Phoebe Hunt. This is her first motion picture role. Others in the cast are Gloria Hope, Mae Hopkins, Bert Woodruff and Laura Lavarnie.

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I am informed and believe that on April 8th, you propose and intend to turn over the whole receipts of the matinee performance to an association known as the National Vaudeville Artists or some persons pretending to be the National Vaudeville Artists or to some persons or corporation, unknown to me.

I hereby give you notice as a stockholder of record of the Orpheum Circuit, Inc., that I protest and object to any diversion of the receipts of the above Corporation for such purposes. I object to this on the ground that it is a dissipation of the assets of the Corporation for purposes which are foreign to its Charter and a depletion of the amount which should accrue for division amongst the stockholders.

THIS MAN HAS SHOWN HIMSELF IN HIS TRUE COLORS

This cheap protest will have no effect upon the Orpheum Circuit's intentions of giving National Vaudeville Artists' Day on April 8 in all their theatres and the money will be turned over to the Insurance Fund for the benefit of the artists' dependents.

Yours very truly,

Harry Mountford

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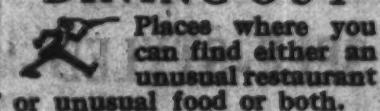
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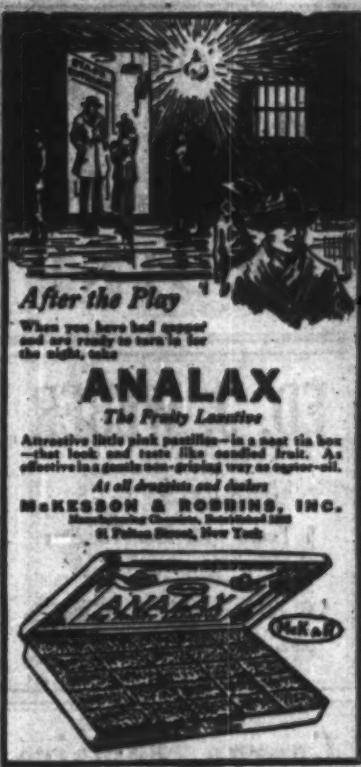
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Book Reviews

"Deburau"

BY SASCHA GUITRY, IN AN ENGLISH VERSION BY GRANVILLE BARKER, PUBLISHED BY G. P. PUTNAM. Some weeks ago we went to what we like to call the Theatre des Funambules, to see the play about the immortal Deburau and get a glimpse of the Paris of 1840 that existed for the evening between the still lowered curtain and a distant point in our imagination. With glee, more childish than our matured discretion permitted to manifest, we awaited the rising of the curtain.

The other day, quite unexpectedly, "Deburau" came to us via G. P. Putnam's and in his familiar white jacket too. And what a time we had. That distant point of our imagination vanished into infinity as the characters of the play appeared one by one, togged out in the clothes we chose to give them, with gestures and voices and surroundings that took their being from the words of the play. Better or worse than what we saw at the Funambules, or at Mlle. Duplessis', where to the fascinated Deburau passing days are but moments all too fleeting, or at Deburau's lodgings, we cannot say. But that we enjoyed it immensely we know.

"Pleasure unalloyed, is a book too well enjoyed," might be Deburau's answer, could you ask him why Guitry has written the play in verse. But is it Guitry's fault, or Granville Barker's, or the staccato of our Anglo-Saxon that made us think the rhyme inadequate for the beauty of the play?

"Fifty Contemporary One-Act Plays"

EDITED BY FRANK SHAY AND PIERCE LOVING, PUBLISHED BY STEWART & KIDD CO. A review of this book is manifestly impossible and besides, bootless. We prefer to let those responsible for the volume have their say about it.

The publishers say: "The editors have scrupulously sifted countless plays and have selected the best available in English. One-half the plays have never before been published in book form; thirty-one are no longer available in any other edition."

One of the editors says: "Imagine a play-house, perfectly equipped, plastic and infinitely adaptable. Invite Arthur Hopkins, John Williams, Winthrop Ames, Sam Harris and George Cram Cook to manage it; let them run riot on the stage." And further, "Let the personnel of the play-reading committee consist of such men as Ludwig Lewisohn, Barrett H. Clark, George Jean Nathan and Francis Hackett. The result will take care of itself. This, in brief, is the theatrical menage for which, in the main, the plays included in this volume were written."

We might add that it is a volume well worth having. MORR JACOBS.

ROBERT EDGAR LONG

ROBERT EDGAR LONG, for three years General Eastern Press Representative for D. W. GRIFFITH, producer of "The Birth of a Nation," "Hearts of the World," "Broken Blossoms," "Way Down East" and other super motion pictures, has resigned from his association with Mr. Griffith and is now in business for himself.

Mr. Long will act as personal representative and counsel in Advertising, Exploitation and Publicity for Producers, Directors and Artists of the stage and screen.

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HAMILTON BILL IS PLEASING

Kitty Gordon and Ona Munson Share Honors

A brilliant coterie of stars illuminate this week's bill at the Hamilton, where *Kitty Gordon*, *Jack Wilson* and *Ona Munson*, in "A Manly Revue" divide the honors.

There is always a certain pleasure in seeing *Kitty Gordon* in person, because she is so very beautiful and so superbly gowned.

Jack Wilson who gained his fame through black face, is now letting audiences see the real hue of his countenance.

When the irresistible *Ona Munson* and her group of handsome male singers and dancers appeared in their number, "A Manly Revue," they won a big hand, and they deserved it, for there is perhaps no more skillful number of the sort on the vaudeville stage. It is indeed surprising to discover that this gifted group of young people sings and dances continuously, and without comedy or trick stunts, holds the audience delighted from curtain rise until after the third or fourth recall.

Ben Bernie, after the manner of *Phil Baker*, fiddles and tells funny stories, while professing to be highly indifferent to everything else in the world.

The other numbers on the bill were all meritorious. The *Geralds* opened in an acrobatic number.

Frank Gaby mystified with his phenomenal ventriloquism. *Sully and Houghton* pleased with their song and dance skit and *Bensee and Baird* made mirth and melody in their original number.

Rose.

BUSHWICK PROGRAM ENTERTAINING

Nat Nazarro, Jr., and Wilton Sisters Please

Mario Lo in "Art Studies" opened a fine bill at the Bushwick this week.

Walsh and Edwards followed in an act of clever dances, songs and patter, which went over well.

Howard's Spectacle has some fine animals, horses and dogs, and all very well trained.

Mae and Rose Wilton are old favorites at the Bushwick, and they open with their usual duo song, *Pretty Little Cinderella*. They also played the piano and fiddle, rendering among other hits, *Margie*, and a melody of up to date tunes.

White and Leigh Company in "Cherie" have a fine little comedy act which is interesting all the way.

Wood and Wyde have an act entitled "All right, Eddie," which keeps one on the look-out for the thing to materialize but nothing does.

Furnam and Nash sang many of their own little ditties.

Nat Nasarro Jr. closed a fine and well balanced bill with his sextette and girl partner. They sang a trifle, danced well and the band played fine music which was well appreciated.

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New Plays
(Continued from page 580)

produced by the Shuberts at Polis' Theatre Monday night, another striking success by this firm may be readily anticipated.

Dorothy Donnelly is mainly responsible for the new book and lyrics, adapted from the original of A. M. Witner and H. Reichert, with a musical score from melodies by Franz Schubert arranged by Sigismund Romberg.

The story deals largely with incidents in the life of the famous Viennese composer, the original of which was a semi-fiction that appeared shortly after the composer's death. All of the three acts are laid in Vienna in May 1826. A brilliant background is presented in scenery and costumes of dress of that period.

An artistic company of talent appears in the various roles throughout the interpretation include Ralph Herz, Olga Cook, Bertram Peacock, Zoe Barnett, Colin Moore, Leeta Corder, Eugene Martinetti, Frances Holliday, Robert Paton Gibbs, Ethel Brandon, Frank Ridge, Emmie Nicolas, Yvan Servias, Paul Kerr, Joseph Toner, and Raymond Metta. It is a production of strength and merit.

WARDE

"IT'S UP TO YOU"
New Musical Comedy at the Casino

Musical comedy in three acts. Book by Augustin MacHugh and Douglas Leavitt. Lyrics by Harry Clarke and Edward Paulson. Music by Manual Klein, John L. McManus and Ray Perkins. Staged by Frank Stammers. Costumes by Strauss, Inc., Miss Emma, Brooks, Howard, Arlington, and Schneider-Anderson. Hats by Lyness. Shoes by Strassburger-Stiles.

Ned Spencer..... Charles King
Dick Dayton..... Douglas Leavitt
Jim Duke..... Harry Short
Freddy Oliver..... Ray George
Colonel Stephen Forrest..... Albert Sackett
A Collector..... Frank Mitchell
Sheriff McCabe..... Royal Cutler
Harriet Hollistar..... Lila Rhodes
Ethel..... Ruth Mary Lockwood
Mrs. Van Lando Hollistar..... Florence Earle
Lotta DeVere..... Norma Brown
Horrienne Gessitt..... Florence Hope
Susanne..... Madeline Dare

"It's Up To You," which came to the Casino proves again that money is the least valuable thing in the theatre.

A great sum is said to have been expended on it. A greater sum than is usual even in these absurd days. A sum which seems absurd but which, so we are reliably informed, is more than \$100,000. When Mr. Patch began he doubtless did not realize that so many tryouts and changes would be necessary but the facts remain.

And the fact is that the result is far from satisfactory. There is little that is novel or unusual about it. The whole proceeding is simply dull. It isn't bad and it isn't good. It is just another one of "those things."

Charles King heads the cast. I have never been able to understand his vogue. Douglas Leavitt from burlesque is a facile comedian who when he lets his face forget will be valuable. Norma Brown had a moment or two. And there were some excellent dancers who overdanced.

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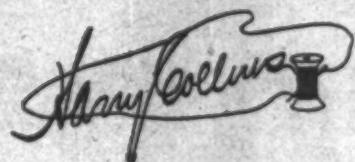
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